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Antithesis in the Attic Orators from Antiphon to Isaeus

A DISSERTATION

SUBMITTED TO THE FACULTY OF THE GRADUATE SCHOOL OF ARTS AND
LITERATURE IN CANDIDACY FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

(DEPARTMENT OF GREEK)

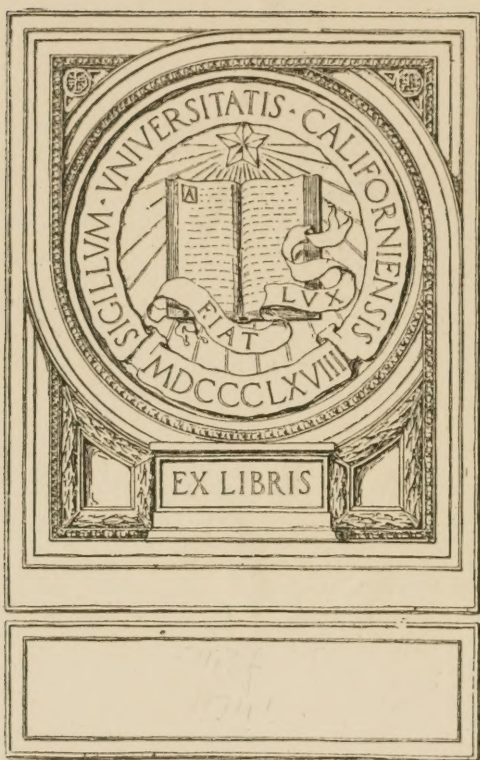
BY

JOHN EMORY HOLLINGSWORTH

The Collegiate Press

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MENASHA, WISCONSIN

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PREFACE

The Greeks were the first, so far as we know, to employ antithesis extensively; first to analyze it, and formulate the principles of its usage. Any scientific treatment of the figure must accordingly begin with them. The field of Attic eloquence has been chosen as being the most suitable for the study of the subject. And there is no better standard than antithesis for a comparative study of the rhetorical style of the several orators.

The investigation led to a survey of the use of the figure in antecedent Greek literature, and to the expositions of the phenomenon by the Greek Rhetoricians. An appendix, giving a brief sketch of antithesis in the Bible and in English Literature, was not thought out of place in view of the fact that so little attention has been given by scholars to this feature of expression in our own language. The theme of investigation was suggested by Professor Paul Shorey, whom I wish to thank for the benefit of his supervision and criticism. I am also indebted to Professor R. J. Bonner for the removal of not a few errors and for valuable suggestions.

JOHN EMORY HOLLINGSWORTH.

Chicago, 1915.

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INTRODUCTORY REMARKS

A Figure of Speech has been defined as a device for expressing thought in an unusual or indirect way; a turning aside and change from the ordinary channels either to gain beauty of expression or for the sake of greater utility.¹ Of such devices Antithesis is one of the most simple and most effective. "It is a first principle of the human mind that we are affected only by change of impression; as by passing from hot to cold, from hunger to repletion, from sound to silence. This applies to both Feeling and Knowledge."²

The invention of such a fundamental mode of expression cannot reasonably be attributed to any one people or geographical section. We should expect to find traces of it in every language that has developed far enough to be artistic, or has produced a literature of its own.³ Especially shall we look for it in those languages which though "dead" have transmitted world literatures which have inspired idealism in religion and art—the Hebrew and the Greek.

¹ Tiberius (Spengel, *Rhetores Graeci*, III, 59): ἔστι τοίνυν σχῆμα τὸ μὴ κατὰ φύσιν τὸν νοῦν ἐκφέρειν, μηδὲ ἐπ' εὐθείας, ἀλλ' ἐκτρέπειν καὶ ὅτι ἐξαλάσσειν τὴν διάνοιαν κόσμον τινὸς ἢ χρείας ἔνεκα. Cf. Quintilian (*Institutio Orat.*, IX, 1, 14): *ergo figura sit arte aliqua novata forma dicendi*; also Bain (*Elements of Rhetoric*, p. 1): "A Figure of Speech is a deviation from the plain and ordinary mode of speaking, with a view to greater effect"; similarly, Quackenbos, *Practical Rhetoric*, p. 257.

² Bain, *Op. Cit.*, p. 45. Cf. Aristotle, *Rhet.*, III, 9, 1410a: ἡδεῖα δὲ ἐστὶν ἡ τοιαύτη λέξις, ὅτι τὰναντία γνωριμώτατα καὶ παρ' ἄλληλα μᾶλλον γνώριμα, καὶ ὅτι ἔοικεν συλλογισμῶ· ὁ γὰρ ἔλεγχος συναγωγὴ τῶν ἀντικειμένων ἐστίν. Aristotle is here explaining antithesis on the principle of his oft-repeated statement that the Knowledge of Contraries is One: see Bonitz, *ad Metaph.* B 2, 996 a 18, and Cope's note on the passage (*Arist. Rhet.* [Sandys], Vol. III, p. 103). Compare Hill, *Science of Rhetoric*, p. 238: "Antithesis is a form of expression which impresses an idea upon the mind by bringing opposites into one conception."

"It (antithesis) is based on the law of mental association. In thinking of one thing, or class of things, we think of others similar to them, but also of others different from them. Like suggests not only like but unlike."—T. W. Hunt, *Principles of Written Discourse*, p. 107.

³ Cf. Marmontel, *Eléments de Littérature*, p. 163: "La plupart des grandes pensées prennent le tour de l'antithèse, soit pour marquer plus vivement les rapports de différence et d'opposition, soit pour rapprocher les extrêmes."

We conceive, therefore, that the tendency toward antithetical expression is one of the first efforts of a language to be artistic. A feeling of self-consciousness accompanies this period, and it is natural that after a language has once reached this point in its development it should profit by the advances other languages have made in the same direction. Hence the value of studying this feature of expression in an ancient literature which has directly or indirectly affected the form and structure of so many modern languages.

LITERATURE ON THE SUBJECT

1. Reference is made to the following editions of the Attic Orators: Aeschines, Blass, 1908; Andocides, Blass, 1880; Antiphon, Blass, 1892; Demosthenes, Blass, 1901, 1908; Dinarchus, Blass, 1888; Hyperides, Kenyon, 1906; Isaeus, Thalheim, 1903; Isocrates, Blass-Benseler, 1902-1904; Lycurgus, Blass, 1907; Lysias, Thalheim, 1901; also to Roemer's edition of Aristotle's *Rhetoric* (1885), and Spengel's *Rhetores Graeci* (1885).

2. General works of reference: Blass, *Attische Beredsamkeit*, 3 Vols., 2te Aufl., 1877-1893; Gebauer, *De Hypotacticis et Paratacticis Argumenti ex Contrario Formis*, Zwickau, 1877; Gerber, *Die Sprache als Kunst*, 2 Vols., Berlin, 1885; Jebb, *Attic Orators from Antiphon to Isaeus*, 2 Vols., 2d Ed., 1893; Kemmer, *Die Polare Ausdrucksweise*, Wuerzburg, 1903; Navarre, *Rhetorique avant Aristote*, Paris, 1900; Norden, *Antike Kunstprosa*, 2 Vols., 2te Aufl., Leipzig, 1909; Volkmann, *Rhetorik der Griechen und Roemer*, 2te Aufl., 1887-1895.

3. Dissertations and theses: Baden, *Principal Figures of Language and Figures of Thought in Isaeus and the Guardian Speeches of Demosthenes*, Baltimore, 1906; Barczat, W., *De figurarum disciplina atque auctoribus*, Goettingen, 1904; Becker, J., *De sophisticarum artium vestigiis apud Thucydidem*, Berlin, 1864; Belling, *De periodorum Antiphontearum symmetria*, Breslau, 1868; Both, P., *De Antiphontis et Thucydidis genere dicendi*, Marburg, 1875; Hermanowski, P., *De homoeoteleutis quibusdam tragicorum et consonantiis repetitione eiusdem vocabuli ab Aeschylo effectis*, Berlin, 1881; Kingsbury, S. A., *A Rhetorical Study of the Style of Andocides*, Baltimore, 1899; Lincke, E. M., *De elocutione Isaei*, Leipzig, 1884; Nieschke, A., *De Thucydide Antiphontos discipulo et Homeri imitatore*, Muenchen, 1885; Nieschke, A., *De figurarum quae vocantur σχήματα ῥογγεῖα apud Herodotum usu*, Muenchen, 1891; Robertson, C. A.,

Tropes and Figures in Isaeus, Princeton, 1901; Stein, F., *De figurarum apud Thucydidem usu*, Koeln, 1881; Steinburg, H., *Beitrag zur Wuerdigung der thucydideischen Reden*, 1870; Straub, P. J., *De tropis et figuris in orationibus Demosthenis et Ciceronis*, Aschaffenburg, 1883; Vogel, P. J., *In Dinarchum curae grammaticae criticae rhetoricae*, Leipzig, 1877.

Only a general summary of the dissertations need be given here since they will necessarily be touched upon later in connection with their special fields of investigation. In many of them antithesis is treated incidentally as a secondary feature of the author's rhetorical style. In any discussion of the "Gorgianic" figures, however, antithesis naturally assumes the foremost place; and in respect of these Nieschke has made a thorough investigation of Homer and Herodotus, Stein of Thucydides, and Belling of Antiphon.⁴ Gorgias's claim to be the inventor of the figures called by his name has been weighed;⁵ Antiphon's style has been compared with that of Thucydides;⁶ and the debt of each of these authors to Gorgias and to their Hellenic precursors estimated.⁷ In the present instance it is proposed to trace briefly the historical development of antithesis as a mode of literary expression among the Greeks, and to analyse the antithetical style of the earlier Attic orators. To this end the statements of the Greek rhetoricians regarding the figure will be examined, the use of the figure traced in the literary forerunners of the Attic Orators, and especial study made of the antithetic feature of style in Antiphon, Andocides, Lysias, Isocrates and Isaeus. The evolution of the figure in Greek Literature will thus be presented.⁸ Before the time of Demosthenes, great master of the *σχήματα διανοίας*, a decline in the use of antithesis had set in.

⁴ Belling's object is to study Antiphon's periodology.

⁵ Becker, Nieschke, Robertson.

⁶ Both, Becker, Nieschke, (De Thucy.).

⁷ Becker, and especially Nieschke.

⁸ Hermogenes remarks (Spengel, *Rhetores Graeci*, II, 236) that there was no more powerful or useful figure in antiquity than antithesis: οὔτε ισχυρότερον οὔτε ἀναγκαϊότερον εὐρίσκεται σχῆμα τοῦ ἀντιθέτου παρὰ τοῖς ἀρχαίοις ῥαδίως οὐδέν. Cf. Shorey, in the Columbia University *Lectures on Greek Literature*, p. 11: "Montaigne said, 'distinguo is the first word in my philosophy.' It was the first and last in the philosophy of the Greeks. Distinction, antithesis, meditation and fluent coördination, we could follow them all together with the development of abstraction in poetry, architecture, philosophy, oratory, and rhetoric, till rhetoric and dialectic swallowed them all."

I. ANTITHESIS AS TREATED BY THE GREEK RHETORICIANS

The substance of what the rhetoricians have to say about the figure may be considered under two heads: *a.* Classification of the varieties of antithesis, with illustrative examples; *b.* Remarks as to the value, function and abuse of the figure. The latter will be taken up first.

Aristotle associates antithesis with the principle that the knowledge of contraries is one. Contraries, he says, are best recognized when placed in juxtaposition; the antithetic mode of writing is pleasant because it resembles a syllogism.¹ The fact that it gave symmetry of form, and was a means of uniting jointed, disconnected sentences, was thought by him and by other writers to be the chief function of the figure.² By others it was held to be a means of embellishing discourse³ and was considered particularly appropriate for the orator's proëmium.⁴ On the whole, the value of antithesis as estimated by the ancients may be summed in the words of Cornificius (IV, 15): *hoc genere si distinguemus orationem, et graves et ornati esse poterimus.*

The characteristic defects of antithesis, the danger of its indiscriminate and excessive employment, were early pointed out. "Such devices do not contribute to vigor of style," remarks Demetrius, criticizing a passage in Theopompus, "they are inappropriate to outbursts of passion, or to the delineation of character. Simplicity and naturalness is the mark alike of passion and of character-drawing."⁵ Dionysius brands the studied symmetry and cadence of such figures as *παιδιῶδες καὶ καθαπερεὶ ποίημα*.⁶

¹ Arist. *Rhet.* III, 9, 1410 a; cf. above, p. VII, note 2.

² Demet. *περὶ ἑρμηνείας* 22 ff. Hermogenes II, 256 (in Spengel's *Rhetores Graeci*).

³ Cf. Isoc. XII, 2. Augustine (*De Civ.* XI, 18) speaks of *antitheta quae appellantur in ornamentis elocutionis sunt decentissima.*

⁴ Hermogenes (Spengel) II, 236.

⁵ *περὶ ἑρμ.* 27 (Robert's Translation).

⁶ *De Lys.* c. 14; he is criticizing the style of Thucydides. Similarly, in *Ad. Am.* II, 17, he remarks that the figures which Gorgias and his followers used to excess ill become the austere style of the historian.

Bishop Westcott remarks of Macaulay's antithetical style that it "bears much the same relation to prose that prose-rhyme does to verse; it is a help towards attainment of a second order; but to supreme excellence, it is a hindrance" (Cited by Roberts, *Op. Cit.*, p. 267). Cf. Hunt, *Principles of Written Discourse*, p. 80.

An attempt to classify the varieties of antithesis (ἀντικειμένη λέξις) is made by Aristotle in the following vexed passage (*Rhet.* III, 9, 1410 a): ἀντικειμένη δὲ ἐν ἡ ἐκατέρω τῷ κώλῳ ἢ πρὸς ἐναντίῳ ἐναντίον σύγκειται ἢ ταὐτὸ ἐπέξευκται τοῖς ἐναντίοις, οἷον. (I append the first two examples) ἀμφοτέρους δ' ὤνησαν, καὶ τοὺς ὑπομείναντας καὶ τοὺς ἀκολουθήσαντας· τοῖς μὲν γὰρ πλείω τῆς οἴκοι προσεκλήσαντο, τοῖς δ' ἱκανὴν τὴν οἴκοι κατέλιπον.⁷ ἐναντία ὑπομὸνῃ ἀκολούθησις, ἱκανὸν πλείον. ὥστε καὶ τοῖς χρημάτων δεομένοις καὶ τοῖς ἀπολαῦσαι βουλομένοις.⁸ ἀπόλαυσις κτήσῃ⁹ ἀντίκειται. There follow eight other illustrative quotations, all of them except the last being taken from Isocrates's *Panegyricus*.

What did Aristotle really mean to say in this passage? Spengel explains: "aut duo sunt contraria in utroque colo, ut in exemplo quod sequitur, vel ut καὶ τοὺς φρονίμους ἀτυχεῖν καὶ τοὺς ἄφρονas κατορθοῦν, in quibus πρὸς ἐναντίῳ ἐναντίον σύγκειται, aut contrariis *idem verbum* est commune, ut in secundo exemplo.¹⁰ Cope,¹¹ apparently following Spengel, translates: "Either by balancing opposite by opposite in the two contrasted members, or by uniting the two opposites, as it were, *under the vinculum of a single word*" (Italics mine). Jebb and Welldon translate the passage similarly, and the interpretation is followed by Belling.¹² The endeavor to correlate Aristotle's illustrative examples with the statement, thus interpreted, has not been equally uniform nor adequately successful. Belling, Cope, and Welldon¹³ deviate from Spengel when they explain both varieties of antithesis mentioned in the statement by Aristotle's first illustrative quotation, taking ὤνησαν of the first part as the word (ταὐτό) which is attached to the contraries, thus it corresponds

⁷ Isoc. IV, 35-36, with slight alterations.

⁸ Isoc. IV, 41; Aristotle strangely omits the word ἀρμόττειν from this quotation. It is a matter of small importance, however, that Aristotle does not quote verbatim in many of the examples. The quotations are substantially correct, the slight alterations or omissions not changing the meaning of Isocrates or affecting the value of Aristotle's illustrations.

⁹ As against Cope's emendation of κτήσῃ to δεήσῃ (*Arist. Rhet.* [Sandys] Vol. III p. 101), cf. Isoc. VII, 35: αἱ μὲν γὰρ κτήσεις ἀσφαλεῖς ἦσαν, οἷσπερ κατὰ τὸ δίκαιον ὑπῆρχον, αἱ δὲ χρήσεις κοιναὶ πᾶσι τοῖς δεομένοις τῶν πολιτῶν, where χρήσεις corresponds to ἀπόλαυσις in the above example.

¹⁰ *Arist. Ars. Rhet.* II, p. 398.

¹¹ *Introd. Arist. Rhet.*, p. 314; see also his note on the passage in the *Rhetoric* [Sandys] III, p. 101.

¹² *De periodorum Antiphontearum symmetria*, p. 28.

¹³ *Trans. Arist. Rhet.*, p. 258, note. 3.

to the second variety; the second part of the quotation (τοῖς μέν—τοῖς δέ) is used to illustrate the first variety, where opposite is balanced by opposite in the contrasted members.

Volkman thinks that Aristotle, led by study of the period, probably meant to differentiate between antitheses whose two members are parallel independent sentences—as ὥστε τοὺς φρονίμους ἀτυχεῖν καὶ τοὺς ἄφρονas κατορθοῦν—and those whose members, expanding by virtue of a common element previously (or subsequently) pointed out, together form one complete sentence, as after ὦνησαν in Aristotle's first example.¹⁴

These explanations do not merely fail to adequately correlate the text as interpreted with the illustrative examples. Aristotle is made to confuse rather than to clarify, as is his wont, our idea of a rhetorical figure. The first is the only apposite example illustrating the feature of expansion mentioned by Volkman, and it should normally explain the first rather than the second part of the definition. Moreover, Aristotle's specific designation of the ἐναντία in the first two examples, and his mention of them at the close of the list (τὰναντία γνωριμώτατα) seem to argue a different emphasis. Again (cf. Belling, Cope, Welldon), it is assumed that Aristotle was so unscientific as to differentiate the two varieties of antithesis mentioned in this important definition by combining the examples without warning in the first illustrative quotation, and thereby also reversing the natural order of illustration. Observe that two serious objections preclude the alternative of dividing Aristotle's first example to meet the requirements of the definition: 1. The words following and directly governed by ὦνησαν constitute only one κῶλον: all the other examples contain the two which are required by the definition; 2. There is no adequate reason for supposing that Aristotle deviated from the natural and logical order of illustration. On the contrary, he obviously intended the first quotation as a whole to illustrate the first variety of antithesis—ἐν ᾗ ἑκατέρω τῷ κῶλῳ πρὸς ἐναντίῳ ἐναντίον σύγκειται. After each of the first two quotations following the definition the opposites are designated: those illustrative of the first mentioned form of the figure, and found in the first example, are four: ὑπομόνη, ἀκολούθησις, ἱκανόν, πλεῖον. Clearly, then, the example proper begins with τοῖς μέν (ὑπομείνασι), κτλ., and the previous clause (ἀμφοτέρους ὦνησαν, κτλ) was added merely to give the antithetic significance of

¹⁴ *Rhetorik*, p. 485 f.

τοῖς μὲν—τοῖς δέ.¹⁵ Every alternate example similarly contains four ἐναντία, corresponding to this interpretation. Thus far we are following Spengel where succeeding commentators have explained differently, and, we believe, erroneously.

It is the second part of the definition which has caused the main difficulty: ἐν ᾗ ταὐτὸ ἐπέξευκται τοῖς ἐναντίοις. Here ταὐτό has been universally translated "the same word." Aristotle is thus made to present a non-inclusive, inadequately illustrated type of antithesis, very unlike the first variety, which he so carefully explains with copious illustration. The disparity of the illustrative examples on this interpretation is baffling to the extreme. The fallacy of dividing the first example and taking ὠνησαν as the word (ταὐτό) has been pointed out. Only one of Aristotle's ten illustrative quotations can be cited in favor of this interpretation, which is based on the narrower meaning of ταὐτό (*idem verbum*). Now a very satisfactory interpretation results when ταὐτό is employed in its broader and more flexible meaning—"The same thing." This meaning is more truly Aristotelian. Examples could be multiplied showing that the author of the *Rhetoric* meant by ταὐτό "the same thing"; he constantly employs the word in referring not merely to single words, but to *expressions or statements which convey the same or virtually the same thought*.¹⁶

¹⁵ The terms of an antithesis are not infrequently thus introduced in a preliminary statement; cf. Isoc. IV, 82: ὁμοίως γὰρ ἐστι χαλεπὸν ἐπαινεῖν τοὺς ὑπερβεβληκότας τὰς τῶν ἄλλων ἀρετὰς ὥσπερ τοὺς μηδὲν ἀγαθὸν πεποιηκότας· τοῖς μὲν γὰρ οὐχ ὕπαισι πράξεις, πρὸς δὲ τοὺς οὐκ εἰσὶν ἀρμόττοντες λόγοι. Cf. also Isoc. I, 1; Ant. IV, δ 8; V, 73.

¹⁶ Spengel fails to designate the word in the second example which gives the key to his interpretation; presumably it was the omitted word ἀρμόττειν, or the synonymous δεομένοις—βουλομένοις. In either case (whether the meaning be limited to a single word or extended to include a pair of synonymous words) the example is not paralleled by another of Aristotle's illustrations of the figure.

When Aristotle uses ταὐτό in referring to a single word, ὄνομα is unmistakably understood; cf. πτώσεις ταύτου (*Rhet.* 1410 a) which is both preceded and followed by τὸ αὐτὸ ὄνομα. And, indeed, the more usual, broader meaning of the term is found in this same section: ἔστιν δὲ ἅμα πάντα ἔχειν ταὐτό, καὶ ἀντιθεσιν εἶναι τὸ αὐτό καὶ παρίσον καὶ ὁμοιουτέλεuton.

The following passages, gleaned from the *Rhetoric* in close proximity to the passage in question, illustrate Aristotle's use of the word. In view of the broad and flexible meaning which he attached to the word, the correlation of the examples with the definition (see note 17) does not appear strained; cf. 1410 b: ποιοῦσιν μὲν οὖν καὶ αἱ τῶν ποιητῶν εἰκόνες τὸ αὐτό.

This meaning of the word applied to the passage in hand makes Aristotle's meaning clear, and admirably correlates the examples. Antithesis arises when "in each of the clauses opposite is juxtaposed to opposite or the same idea is attached to opposites." The four *ἐναντία* of the first variety bear the relation $a:b::a^1:b^1$. The two clauses of the second variety contain each a single *ἐναντίον*, bearing the relation $a:x::a^1:x$ — x representing common clausal elements, which are either verbal synonyms or expressions of similar import. The first two examples, then, in which the author takes the pains to point out the opposite concepts, respectively explain the twofold species of antithesis specified in the definition. In the list of examples which follows (*καὶ ἔτι*) it is not, of course, necessary that Aristotle should have adhered throughout to a regular alternating order of illustration. Such would, however, be the natural and logical order, and it should be in the main assumed unless the contrary fact can be clearly demonstrated. It is an obvious fact that, beginning with the first, every second example contains four definite *ἐναντία*, corresponding to the first mentioned variety of antithesis. The presumption is accordingly in favor of taking the alternate examples as illustrative of the second variety. Excepting the last example, this is in fact the case. These quotations contain but two opposites, one in each clause, the other clausal elements being common and expressing the same or similar ideas. Now the last example is the only quotation from a source outside Isocrates: *καὶ ὁ εἰς Πειθόλαόν τις εἶπεν καὶ Λυκόφρονα ἐν τῷ δικαστηρίῳ, οὗτοι δ' ὑμᾶς οἴκοι μὲν ὄντες ἐπώλουν, ἐλθόντες δ' ὡς ὑμᾶς ἐώνηνται*. The opposites are staying, going, buying, selling. This, therefore, which should normally explain the second variety illustrates the first. The breaking of the regular alter-

1412 a: *ὥσπερ Ἀρχύτας ἔφη ταῦτον εἶναι διαιτητὴν καὶ βωμόν· ἐπ' ἄμφω γὰρ τὸ ἀδικοῦμενον καταφεύγει. ἢ εἰ τις φαίη ἄγκυραν καὶ κρεμάθραν τὸ αὐτὸ εἶναι· ἄμφω γὰρ ταῦτό τι, ἀλλὰ διαφέρει τῷ ἄνωθεν καὶ κάτωθεν.*

1412 b: *τὸ αὐτὸ καὶ τὸ Ἀραξανδρίδου τὸ ἐπαινούμενον, "καλὸν γ' ἀποθανεῖν πρὶν θανάτου δοῖν ἄξιον," ταῦτό γὰρ ἐστὶ τῷ εἰπεῖν ἄξιον γ' ἀποθανεῖν μὴ ὄντα ἄξιον ἀποθανεῖν, κτλ.*

1418 a: *καὶ ὁ ἔλεγεν Γοργίας, ὅτι οὐχ ὑπολείπει αὐτὸν ὁ λόγος, ταῦτό ἐστιν.* Cf. also 1362 b fin: *οὐδὲν γὰρ κωλύει ἐνίοτε ταῦτό συμφέρειν τοῖς ἐναντίοις.*

nation may be accounted for by Aristotle's desire to include this well-known quotation among his illustrations of antithesis.¹⁷

This interpretation of Aristotle's language and meaning is strikingly corroborated by a comparison of the remarks of his successors, who use the same terms in speaking of similar phenomena. τὸ αὐτὸ γὰρ εἴρηται καὶ αἰδὲν ἐναντίον is Demetrius's remark (περὶ ἔρμ. 24) about the identical false antithesis (τόκα μὲν τόκα δέ) cited by Aristotle. Theophrastus (preserved by Diony. *De Lys.* 14) says that antithesis arises ὅταν τῷ αὐτῷ τὰ ἐναντία, ἢ τῷ ἐναντίῳ τὰ αὐτὰ ἢ τοῖς ἐναντίοις ἐναντία προσκατηγορηθῇ: τοσαυταυχῶς γὰρ ἐγχωρεῖ συζευχθῆναι. The statement is identical with that of his predecessor, except that ὅταν τῷ αὐτῷ τὰ ἐναντία presents an additional species of antithesis—an expansion of Aristotle's second variety. Theophrastus's meaning would be unintelligible were

¹⁷ There can be no doubt, I think, regarding the quotations which explain the first variety. I take up the alternate examples, beginning with the second, which seem to me to explain the second variety of antithesis (adding in parenthesis the original of Isocrates where it differs from the quotation). Cf. note 16.

(1) ὥστε καὶ τοῖς χρημάτων δεομένοις καὶ τοῖς ἀπολαῦσαι βουλομένοις (Isoc. IV, 41: ὥστε καὶ τοῖς χρημάτων δεομένοις καὶ τοῖς ἀπολαῦσαι τῶν ὑπαρχόντων ἐπιθυμοῦσιν ἀμφοτέρους ἀρμόττειν). The opposites, according to Aristotle, are the ideas of enjoyment and of acquirement (ἀπόλαυσις, κτήσις); the common element (ταὐτό) is, possibly, the idea of wanting, which is contained in both members (δεομένοις, βουλομένοις [ἐπιθυμοῦσιν]); cf. Isoc. VII, 25: ὥστε χαλεπώτερον ἦν ἐν ἐκείνοις τοῖς χρόνοις ἐνρεῖν τοῖς βουλομένοις ἄρχειν ἢ νῦν τοὺς μηδὲν δεομένους.

An alternative explanation is to regard the omitted word ἀρμόττειν as the common element; this was probably what Spengel meant by *idem verbum* (although he, like Aristotle, failed to designate the word). One is loth to believe Aristotle would have omitted a word so important to his main illustration.

(2) εἰθὺς μὲν τῶν ἀριστείων ἠξιώθησαν, οὐ πολὺ δὲ ὕστερον τὴν ἀρχὴν τῆς θαλάττης ἔλαβον (Isoc. IV, 72). The opposites are εἰθὺς and ὕστερον; the other clausal elements are ταὐτό. The context makes it clear that Isocrates is trying to show that similar and undisputed honor was conferred upon the Athenian forebears in earlier and later times.

(3) (ἡγούμενοι δεινόν) φύσει πολίτας ὄντας νόμῳ τῆς πόλεως στερεῖσθαι (Isoc. IV, 105). The common idea is that of citizenship (πολίτας, πόλεως). For the φύσις—νόμος antithesis cf. *Lys.* XXXI, 6; *Isoc.* IX, 54.

(4) (αἰσχροὺν ἀξιοῦν) ἰδίᾳ μὲν τοῖς βαρβάροις οἰκέταις χρησθαι, κοινῇ δὲ πολλοὺς τῶν συμμάχων περιορᾶν (αὐτοῖς) δουλεύοντας (Isoc. IV, 181). By the use of ἰδίως—κοινός, Isocrates shows the discrepancy between the attitude of the Athenians toward the barbarians in private affairs and that in public: "We use the barbarians as servants in private; in public we allow our allies to be in a state of servitude to them." The idea of serving is common to both members of the antithesis. For the antithesis with περιορᾶν, cf. *Andoc.* I, 53.

τῷ αὐτῷ here taken in the narrower sense (*idem verbum*). Again, in ἢ τῷ ἐναντίῳ τὰ αὐτὰ Aristotle's second variety (*ἐν ἧ ἑκατέρῳ τῷ κῶλῳ ταὐτὸ ἐπέξευκται τοῖς ἐναντίοις*) is undoubtedly reflected. Here, too, τὰ αὐτὰ can only mean "similar statements." Theophrastus says that antithesis arises whenever opposite things are predicated about that which is of the same character (synonyms or similar things),¹⁸ or similar things about that which is of an opposite character (antonyms or opposite things), or when opposite things are predicated about opposite things.

Aristotle concludes his treatment of antithesis and the kindred figures¹⁹ with a significant allusion to False Antithesis (*Rhet.* III, 9, 1410 b): εἰσὶν δὲ καὶ ψευδεῖς ἀντιθέσεις, οἷον καὶ 'Επίχαρμος ἐποίει 'τόκα μὲν ἐν τήνων ἐγών ἦν, τόκα δὲ παρὰ τήνοις ἐγών'. Demetrius explains more fully (*περὶ ἑρμ.* 24): "Ἔστι δὲ κῶλα, ἃ μὴ ἀντικείμενα ἐμφαίνει τινὰ ἀντίθεσιν διὰ τὸ τῷ σχήματι ἀντιθέτοις γεγράφθαι, καθάπερ τὸ παρ' 'Επιχάρμῳ τῷ ποιητῇ πεπαιγμένον, ὅτι 'τόκα μὲν ἐν τήνοις ἐγών ἦν, τόκα δὲ παρὰ τήνοις ἐγών'. τὸ αὐτὸ μὲν γὰρ εἴρηται καὶ οὐδὲν ἐναντίον. Whether or not the Epicharmus passage is in fact a false antithesis is perhaps an open question.²⁰ At any rate Aristotle and Demetrius took it for such, and in the light of their remarks we infer that a false antithesis is *an apparent opposition of words, which does not express a real opposition of thought*.²¹

¹⁸ Cf. Isoc. I, 43: τὸ μὲν γὰρ τελευτῆσαι πάντων ἢ πεπρωμένη κατέκρινε, τὸ δὲ καλῶς ἀποθανεῖν ἴδιον τοῖς σπουδαίοις ἢ φύσις ἀπένειμεν (an implied *ἴδιος-κοινός* antithesis); also, Ant. IV, γ 4: "Ἔστι δὲ ἡ μὲν ἀτυχία τοῦ πατάξαντος, ἡ δὲ συμφορὰ τοῦ παθόντος.

¹⁹ The order of figures discussed is Antithesis, Parison, Paromoion, False Antithesis. He adduces no common name for the group; it is a significant fact that Gorgias's name is not mentioned. Barczat says apropos the arrangement (p. 14): Quod dispositionis vitium cum ne redactor quidem neglecturus fuerit, quo modo res explicanda sit, non video, nisi haec singula addimenta paulatim ex adnotationibus adjuncta esse dicamus.

²⁰ Epicharmus, Frag. 124 (147 Kaibel). Blass (*Att. Bered.* I, 18), following Ahrens (*Dial. Aeol.*, pp. 268, 271) maintains that Aristotle and Demetrius misunderstood the passage; that ἐν τήνοις—παρὰ τήνοις is not a false antithesis because the pronouns refer to different parties ("dieser-jener"). Lorenz (*Epicharm.*, p. 273) supports the ancient view.

²¹ "False" antithesis is used by writers in one or more of the following senses: to indicate those cases 1. Where words of similar meaning but different form in corresponding clausal positions imply an antithesis of thought which they do not really express, as ἐν τήνοις—παρὰ τήνοις in the above example (according to Aristotle and Demetrius); cf. ἡγούντο—ἐποιούντο (*Lys.* XII, 7); after this manner Robertson (p. 15) cites Herodot. VII, 8: οὔτε τινὰ πόλιν ἀνδρῶν οὐδεμίαν οὔτε ἔθνος οὐδὲν ἀνθρώπων

Anaximenes defines antithesis as follows (I. 212):^{22 23} 'Ἀντίθετον μὲν οὖν ἐστὶν τὸ ἐναντίαν τὴν ὀνομασίαν ἅμα καὶ τὴν δύναμιν τοῖς ἀντικειμένοις ἔχον, ἢ τὸ ἕτερον τούτων· τοῖς μὲν οὖν ὀνόμασιν εἴη ἂν ἐναντίον ἅμα καὶ τῇ δυνάμει τόδε· 'οὐ γὰρ δίκαιον τοῦτον μὲν τὰ ἐμὰ ἔχοντα πλουτεῖν, ἐμὲ δὲ τὰ ὄντα προΐεμενον οὕτω πτωχεύειν.' τοῖς δ' ὀνόμασι μόνοις· 'διδότω γὰρ ὁ πλούσιος καὶ εὐδαίμων τῷ πένητι καὶ ἐνδεεῖ'. τῇ δὲ δυνάμει· 'ἐγὼ μὲν τοῦτον νοσοῦντα ἐθεράπευσα, οὗτος δ' ἐμοὶ μεγίστων κακῶν αἴτιος γέγονεν'. ἐνταῦθα μὲν γὰρ τὰ ὀνόματα οὐκ ἐναντία, αἱ δὲ πράξεις ἐναντίαι. κάλλιστον μὲν οὖν εἴη ἂν τὸ κατ' ἀμφοτέρα ἀντίθετον καὶ κατὰ τὴν δύναμιν καὶ κατὰ τὴν ὀνομασίαν. ἔστι δὲ καὶ τὰ λοιπὰ δύο ἀντίθετα.

This threefold division of antithesis into that of Word (κατ' ὄνομα), Thought (κατὰ δύναμιν), and that combining both word and thought (κατ' ἀμφοτέρα) which makes its initial appearance here, finds expression in the later rhetoricians, and is taken by modern writers as the typical ancient classification. The merits of such a classification can best be discussed when the statements of the other rhetoricians have been examined. It is to be noticed that Anaximenes while indicating the existence

ὑπολείπεσθαι as an example of false antithesis (but is there not clearly a real distinction intended between the terms used here?); 2. Where the words are antithetic in form (and hence, of course, in meaning), but the context does not admit of the corresponding antithesis of thought, as that between *ἐργῶ*—*λόγῳ* in Thucy. VII, 69, 2: (—*νομίσας*) πάντα ἐργῶ ἐτι σφίσιν ἐνδεᾶ εἶναι καὶ λόγῳ αὐτοῖς οὕτω ἱκανὰ εἰρηῆσθαι; cf. Mueller, O., *Gr. Lit.* II², (2nd Ed., Vol. II., p. 170, note); 3. Where the phenomena contrasted do not admit of antithesis (cf. Wyse on Isaeus II, 24, etc.).

Although noting instances falling under (1), I have restricted my use of the term "false" antithesis to the second meaning. Here we may assume that propriety suggested the use of one of a common pair of antithetic terms and the other followed by the law of association. Instances of this character seem less questionable than those under (1), where the writer may have intended to make the distinction suggested by the word forms, or have purposely varied them to avoid repetition, or to form homoeoteuton; cf. note. 48, p. 39. Certainly, instances in Isocrates which might be classed under (1) are not false antitheses, else the author made a virtue of writing such (cf. note 97, p. 56).

Cases falling under (3) I have mentioned under Artificial or Defective antitheses.

²² Roman numerals are used after the names of the Greek Rhetoricians to refer to the volumes of Spengel's *Rhetores Græci* without further designation.

²³ The order of precedence between Aristotle and Anaximenes has been a disputed question. I am inclined to believe with Barczat (p. 22) that Anaximenes brought out his *Rhetoric* independently of Aristotle, at about the same time (cir. 340 B. C.), or a little later. It is likely that both had recourse to the same source, which was probably the lost *τέχνη* of Isocrates. See Barczat, pp. 18, 19.

of the other types gives preference to that which combines both word and thought. Indeed, so far as Anaximenes is concerned, it seems probable that his terminology has been pressed by later writers at the expense of the meaning he intended to convey. The examples he adduces are thoroughly representative of the main types of antithesis in the Attic Orators. If we take these as authoritative, and assume that he employed a faulty terminology, Anaximenes meant to distinguish between more or less definite clausal antitheses (i. e., those where the members have distinct clausal form) and those occurring between words which lie within a single clause. So comprehensive a category would be most nearly adequate for the varieties of antithesis found in the orators and elsewhere.

Demetrius, second successor of Aristotle in the Academy, adopts many of the examples cited by his great predecessor, but uses the terminology of Anaximenes. Like Aristotle, he discusses the figure under the head of periodology: *Γίνονται δὲ καὶ ἐξ ἀντικειμένων κώλων περίοδοι, ἀντικειμένων δὲ ἥτοι τοῖς πράγμασιν, οἷον 'πλέων μὲν διὰ τῆς ἡπείρου, πεξεύων δὲ διὰ τῆς θαλάσσης'* [Isoc. IV, 89] *ἢ ἀμφοτέροις, τῇ τε λέξει καὶ τοῖς πράγμασιν, ὥσπερ ἡ αὕτη περίοδος ὧδε ἔχει (περὶ ἐρμ. 22);* he continues (23): *κατὰ δὲ ὀνόματα μόνον ἀντικείμενα κῶλα τοιάδε ἐστίν, οἷον ὡς ὁ τὴν 'Ἑλένην παραβαλὼν τῷ 'Ηρακλεῖ φησιν, ὅτι 'τῷ μὲν ἐπίπονον καὶ πολυκίνδυνον τὸν βίον ἐποίησεν, τῆς δὲ περίβλεπτον καὶ περιμάχητον τὴν φύσιν κατέστησεν'* [Isoc. X, 17], *ἀντίκειται γὰρ ἄρθρον ἄρθρῳ, καὶ σύνδεσμος συνδέσμῳ, ὅμοια ὁμοίοις, καὶ τᾶλλα δὲ κατὰ τὸν αὐτὸν τρόπον, τῷ μὲν 'ἐποίησεν' τὸ 'κατέστησεν' τῷ δὲ 'πολυκίνδυνον' τὸ 'περιμάχητον' καὶ ὅλως ἓν πρὸς ἓν, ὅμοιον παρ' ὅμοιον, ἢ ἀνταπόδοσις.* He then enlarges upon the false antithesis mentioned by Aristotle.

Demetrius thus endeavors to revise Aristotle's treatment of the figure in the light of Anaximenes' doctrine of a Word and Thought antithesis. The terminology is altered enough to show the model clearly: *τοῖς πράγμασιν* is substituted for *τῇ δυνάμει*, (Cf. Anaximenes's use of *πράξεις*), and the terms *τῇ λέξει* and *κατ' ὄνομα* (Cf. Tiberius, III, 67) are identified. It is a significant fact that he fails to produce distinct examples for antithesis *τοῖς πράγμασιν* and that *τῇ λέξει καὶ τοῖς πράγμασιν*. The antithesis in Word Only is clearly defined, but poorly illustrated, the opposed terms in the example being contrasted without being properly antithetical.

Of the later rhetoricians, Alexander Numenius is thought to be the foremost: to him Tiberius had recourse, and from him most of the others copied their rhetorical statements more or less directly.²⁴ Alexander (III, 36) specifies three kinds of antithesis: the first corresponding to the *κατ' ὄνομα* variety of Anaximenes, the two latter being varieties of the antithesis of Thought. They occur 1. Whenever words of opposite import are employed (*ὅταν τὰ ἀντικείμενα ὀνόματα ἀναλαμβάνωμεν*), as *ἄλλων γὰρ τιμῶσιν αἱ πόλεις τῶν ἀδίκως πλουτούντων τοὺς δικαίως πεν-ομένοισι*, and *ἐπιλούουσιν ἐν θερμοῖς ὕδασι ψυχροὺς ἄνδρας*. 2. Whenever the same terms are employed (negatively) in the second member of a clausal antithesis (*ὅταν αὐτὰ στρέφεται τὰ ὀνόματα*), as *σὺ μὲν γὰρ ἔλαβες, ὦ Δημάδη, δῶρα παρὰ φιλιππου, ἐγὼ δὲ οὐκ ἔλαβον, καὶ προέπινες αὐτῷ κατὰ τῆς πόλεως εὐωχοῦμενος, ἐγὼ δ' οὐ συνέπινον*. 3. Whenever we speak of opposite or different things in terms that are not explicitly antithetic (*ὅταν μὴ πάντως τοῖς ἀντικειμένοις ὀνόμασιν φράζωμεν, ἀντικείμενα μέντοι ἢ διαφέροντα πράγματα λαμβάνωμεν*), as *ἐδίδασκες γράμματα, ἐγὼ δὲ ἐφοίτουν· ἐτέλεις, ἐγὼ δὲ ἐτελούμην· ἐτριταγωνίστεις, ἐγὼ δ' ἐθεώρουν· ἐγγραμάτευσ, ἐγὼ δ' ἐκκλησιάζον· ἐξέπιπτες, ἐγὼ δ' ἐσύριπτον* (Demosth. *De Cor.*, XVIII, 265.)

The second variety seems to be original with Alexander, but is reflected by other rhetoricians of the same group. Zonaius (III, 169), Anonymous (III, 186), and Herodian (III, 96) employ the same examples for the first two varieties mentioned by Alexander; the second variety is more accurately designated by them as an antithesis of Affirmation and Denial (*ὅταν ἀντιδιαστέλλεται κατὰ φασιν ἀποφάσει*). No third form of antithesis is mentioned.

Tiberius (III, 67 and 78) speaks of two kinds of antithesis: *τὸ κατὰ διάνοιαν* and *τὸ τῆς λέξεως*. The first type is not explained except to say that it is common in Demosthenes, and was inveighed against by Aeschines.²⁵

²⁴ Cf. Barczat, p. 34.

²⁵ *ἐπιβεβουλευμένοι καὶ κακοήθεσι τούτοις ἀντιθέτοις* (Aeschin. II, 4), on which the Scholiast remarks *τοῖς ἐξ ἀντικειμένοις λεγομένοις· ἀντίθετα γὰρ λέγουσι τὰ ἐν περιόδῳ διπλῇ ἐξ ἀντικειμένων, οἷον 'τοὺς φίλους μὲν λυπῶν, τοὺς δ' ἐχθροὺς εὐεργετῶν' ἔστι γὰρ τοῦτο δίκωλον ἀντικείμενον· ἡδονὴν δ' ἔχει τὸ ἀντίθετον σχῆμα, οἷον* (quoting the familiar passage of Demosthenes: *σὺ μὲν γὰρ ἔλαβες*, etc.). This type of antithesis seems to correspond closely to the *κατὰ λέξιν* variety mentioned in III, 78, and to the last mentioned variety of Alexander (III, 36). Cf. Aeschin. III, 168, 253.

Of the second variety he says (III, 78): τὸ δὲ τῆς λέξεως διχῶς γίνεται, ἢ κατὰ κῶλον, ἢ κατὰ λέξιν. κατὰ κῶλον μὲν, 'παρὰ τὰς τῶν χορηγῶν δαπάνας μικρὸν ἡμέρας μέρος ἢ χάρις τοῖς θεωμένοις ἐστί, παρὰ δὲ τὰς εἰς τὸν πόλεμον παρασκευῶν ἀφθονίας πάντα τὸν χρόνον ἢ σωτηρία πάσῃ τῇ πόλει' ἀντίκειται γὰρ τοῖς κῶλοις ἢ ἐρμηνεία. τὸ δὲ κατὰ λέξιν 'ἐδίδασκες γράμματα, ἐγὼ δ' ἐφοίτων, κτλ' (Dem. *De Cor.* 265). The chief feature of this classification is the κατὰ κῶλον variety—a distinct advance in terminology. The κατὰ λέξιν reflects the third type mentioned by Alexander. For the terms the writer is probably indebted to Aristotle and Demetrius.

The last Greek rhetorician to be considered is Hermogenes. In his principal statement (II, 236) this writer defines antithesis as a σχῆμα λόγου διπλασίου τὸν ὑποκείμενον νοῦν.²⁶ This doubling of the expression is brought about by contrasting the actual with the hypothetical form: the first member of the antithesis being a present contrary to fact condition, the second being introduced by ἐπεὶ δέ. The antithetical form of ἐπειδὴ ἡμέρα ἐστί, δεῖ ποιῆσαι τὸδε is this: εἰ μὲν γὰρ μὴ ἦν ἡμέρα, ἀλλὰ νύξ, ἴσως ἐχρῆν μὴ ποιεῖν, ἐπεὶ δὲ ἐστὶν ἡμέρα, ποιῆσαι προσῆκεν. He adduces several examples to show the unique power of the figure in condensing disconnected sentences into a periodic whole.²⁷ At the close he warns us that he is speaking of rhetorical antithesis (περὶ ῥητορικοῦ ἀντιθέτου), ἐπεὶ οἱ φιλόσοφοι ἐναντίον καὶ ἀντίθετον οὐ διαιροῦσι, παρ' ἡμῖν δὲ τὸ ἀντίθετον σχῆμά ἐστι. τοῦ λόγου' τὸ δὲ ἐναντίον δριμύτης νοήματος ἀπὸ τῆς ἐργασίας λαμβανομένη οἷον 'οὐ δὴ θαυμαστόν ἐστιν, εἰ στρατευόμενος ἐκεῖνος καὶ παρῶν ἐφ' ἅπασιν καὶ μηδὲνα καιρὸν μὴδ' ὥραν παραλείπων ἡμῶν μελλόντων καὶ ψηφίζομένων καὶ πυνθανομένων περιγίγνεται' [Demosth. II, 23]. The sentence is then recast in the antithetical form previously indicated: 'εἰ μὲν γὰρ μήτε πονῶν μήτε παρῶν τοῖς πράγμασι περιεγίνετο ἡμῶν, θαυμαστόν ἦν,' and he remarks that whereas antithesis takes the form of a contrary to fact condition (εἰ μὲν γὰρ ἐγίνετο, ὃ ἐγίνετο), τὸ δὲ ἐναντίον ἀναστρέφει τὸ πρᾶγμα ἀπὸ τῶν πασχόντων εἰς τοὺς δρῶντας. This feature of expression is not rhetorical antithesis then, we infer, because in it the thought (τὸ πρᾶγμα) is transferred from the subject to the object (ἀπὸ τῶν πασχόντων εἰς τοὺς δρῶντας), and hence does not come within what he conceives to be the conventional mode for the figure.²⁸

²⁶ Adopting Belling's suggested emendation (p. 30) for σχῆμα λόγος διπλασιάζων.

²⁷ Cf. similarly Anonymous (III, 12). The form of expression is common in the orators; see below, note 27, page 32.

²⁸ τὸ ἐναντίον seems to be merely another form of intra-clausal antithesis; see below, p. 30.

In conclusion, we notice that the later rhetoricians were able, by resorting directly to the orators, particularly Demosthenes, to produce certain new forms of antithesis. Aristotle, Anaximenes, Demetrius and Theophrastus confined the figure within the limits of a single clause, or of two mutually antithetic μέν—δέ clauses. With the later rhetoricians the old forms were recognized, but the conception of antithesis had grown to include various forms of extended clausal contrast (with or without antithetic words), and the balanced periodic writing so common in Aeschines and Demosthenes. The development of this latter type of antithesis among the rhetoricians may not improbably have been the outgrowth of Anaximenes's antithesis of Thought Only. The incubus of a Word and Thought classification was not to be entirely discarded. Or perhaps the latter nomenclature was an effort to revise and improve that of Anaximenes to meet the demands of an enlarged conception of the figure, as Theophrastus and Demetrius had revised that of Aristotle. There were only two basic and radically different classifications in antiquity: that of Aristotle and Theophrastus, and that of Anaximenes. The trend of the one was toward a structural analysis of what may be termed the duplex-clausal antithesis; the other, under the misleading terminology of the Word and Thought category, attempted to distinguish between clausal and intra-clausal antithesis, and added the antithesis of Thought Only.

The inadequacy of Anaximenes's category of Word, Word and Thought, and Thought Only, to express real distinctions was observed both in Anaximenes and in Demetrius. Difficulty will always be met in the attempt to use it with discrimination.²⁹ The whole force of a clausal antithesis often lies in a single altered word of otherwise corresponding clauses. Two such clauses are antithetical in thought (how can we say otherwise?); yet they are so by dint of only a single pair of antithetic words.³⁰ If these be classified as antitheses in Word Only, at what point by the addition of antithetic words in the respective clauses

²⁹ Jebb (*Attic Orators*, II, p. 81) speaking of antithesis in Isocrates, follows Anaximenes directly; cf. Belling, p. 28, Vogel, *In Dinarchum*, p. 59 ff., and Lincke, *De Elocut. Isaei*, p. 50 ff. Volkmann, after discussing the various classifications of the Greek and Roman writers, concludes with the statement that as a real rhetorical figure only those antitheses can be considered which combine an opposition of both word and thought (p. 487). Compare Robertson, p. 14.

³⁰ This is the very common type of antithesis specified in the second part of Aristotle's definition of the figure; see the illustrative examples (note 17).

do they pass into the category of Word and Thought? The underlying fallacy is evident. There is no distinction between word and thought: a word is the embodiment and expression of thought.³¹ Nor can we with impunity dissociate the thought element as expressed in verb, noun, or attributive, and classify an antithesis as one of Word or of Thought. In "Let the rich give to the poor," there is not only a real opposition of thought between *rich* and *poor* but the idea of *giving* on the part of the rich necessarily implies its mental counterpart—that of *receiving* on the part of the poor. It is thus a virtual active-passive antithesis (Cf. δρᾶω—πάσχω) so inseparably in all such cases are words and ideas bound up together. Again, any contrast deserving the name of antithesis contains either a direct or implied opposition of words. In the sentence of Anaximenes, ἐγὼ μὲν τοῦτον νοσοῦντα ἐθεράπευσα, οὗτος δ' ἐμοὶ μεγίστων κακῶν αἴτιος γέγονεν, there lies the implied verbal contrast: "I did him *good*, but he did me *evil*." The antithesis remains the same whether it is merely implied in the structure of the sentence or stated explicitly. Every case of real antithesis, resolved into its elements, contains an opposition of both word and thought.³²

We revert to Aristotle's classification (adopting the amendment of Theophrastus). It is decidedly superior to that of Anaximenes in that it obviates the error of the arbitrary terminology of the latter. In so far as it classifies antitheses by the number of ἐναντία or opposite words

³¹ Two antithetic words which fail to convey the corresponding antithetic thought constitute a false antithesis. See above, note 21. Cf. Thorndyke, *The Elements of Rhetoric and Composition*, p. 267: Antithesis is "the setting over against each other of contrasted ideas by means of contrasted words."

³² My contention is that behind really antithetic thought there always lurk explicitly antithetic words. In such cases as the above example, it is hard to draw the line between a mere contrast, and the rhetorical figure antithesis. I should be inclined to reject the example cited by Anaximenes as antithesis on the ground that it fails to show the rhetorical design requisite for a figure of speech (cf. the definitions given by Quintilian and Tiberius, above, p. 1, note 1. In selecting antitheses from the orators, I have almost invariably required as evidence of the figure the presence in the same period of at least a single pair of explicitly antithetic words—the only exceptions being when, in a formal contrast, one of a common pair of antithetic terms is found and the other implied (as ἴδιος—κοινός in Ant. V, 79, and Isoc. I, 43). When certain parts of an antithesis are stated only by implication, I have called it Partly Implied (see instances below).

Cf. Genung, *Working Principles of Rhetoric*, p. 272: "The various phases under which it (antithesis) appears rise largely from the varying proportions in which the more inner contrast of thought or emotion supplant the outward expression."

which they contain, it can be little improved upon. In one respect it fails to meet the requirements: it includes only those antitheses wherein the antithetic words occur in separate clauses. Neither Aristotle nor Theophrastus seems to give place for an intra-clausal antithesis such as Anaximenes erroneously termed *κατ' ὄνομα*. That this large class of antitheses in Isocrates and, in fact, in all the orators is designedly antithetical cannot be doubted.

A figure of speech so common and multiform as antithesis must needs have its forms to a certain extent classified. In view of the above facts it is proposed to discuss Antithesis in the Attic Orators broadly under two heads: Clausal and Intra-clausal—endeavoring to express distinctions solely in grammatical terms and terms of structural relations. It is not the purpose to present or follow an exhaustive category of classification. The object is rather to study antithesis in relation to, and as a feature of, the author's literary style as a whole.

So much for the contributions of the Greek rhetoricians to the subject, and our own method of procedure. Before entering upon the main field of study, a brief historical résumé of the figure will be given, and instances of its occurrence in literature before the Attic Orators.

II. ANTITHESIS BEFORE THE ATTIC ORATORS

Invention of the "Gorgianic" figures. In an earlier chapter we referred to the antithetic feature in Hebrew literature, and indicated the grounds of our belief that antithesis marks a state of linguistic development, the origin of which cannot be reasonably attributed to any one person or geographical section. In Greek literature Gorgias's name has been so intimately connected with the figures of parallelism that he has sometimes been called their inventor. This opinion rests on more or less vague general statements of Diodorus (XII, 53, 2), Suidas, Cicero,¹ and Dionysius of Halicarnassus.² The remarks of Diodorus (πρῶτος—ἐχρήσατο), and Cicero (*primus invenit*), are found in close proximity to statements regarding the excessive use which Gorgias made of antithesis and the kindred figures, and we may assume with reason that their chief significance is that Gorgias was the first to employ these figures extensively, and possibly the first to give a treatment of them in his τέχνη.³ Certainly, he did not do more than formulate principles for the use of a feature of expression which was already current. This would account for the figures being called "Gorgianic" (τὰς τοῦ Γοργίου, σχήματα Γοργιᾶ). Dionysius acknowledges Timaeus as the authority for his statements, and it is likely that Diodorus followed the same source. Now, Suidas says that Philiscus, pupil of Isocrates, was the tutor of Timaeus; and Isocrates's intimate relations with Gorgias are well known. The tradition of the so-called "Gorgianic" figures is thus probably accounted for in large measure.⁴ It is significant that Aris-

¹ Cic. Orat. LII, 175: *Nam, ut paulo ante dixi, paria paribus adjuncta et similiter definita itemque contrariis relata contraria. Gorgias primus invenit, sed eis est usus intemperantius.* Quintilian follows this (IX, 3, 74).

² Dionysius speaks with indignant criticism of Thucydides' use of antitheses, *parisa, homoeoteleuta, ἐν αἷς ἐπλεόνασε Γοργίας ὁ Λεοντῖνος καὶ οἱ περὶ Πῶλον καὶ Λυκῆμνιον καὶ πολλοὶ ἄλλοι τῶν κατ' αὐτὸν ἀκμασάντων* (Ep. II, *ad Am.* 2). Cf. *De Lys.* 3, p. 458 fin., *De Thucy.* 24, p. 869.

³ Cf. Suidas (s. v. Gorgias): οὗτος πρῶτος τῷ ῥητορικῷ εἶδει τῆς παιδείας δύναμιν τε φραστικὴν καὶ τέχνην ἔδωκε, τροπαῖς τε καὶ μεταφοραῖς καὶ ἀλληγοραῖς καὶ ὑπαλλαγαῖς καὶ καταχρήσεσι καὶ ὑπερβάσεσι καὶ ἀναδιπλώσεσι καὶ ἐπαναλήψεσι καὶ ἀποστροφαῖς καὶ παρισώσεσιν ἐχρήσατο, who mentions a number of figures without making Gorgias responsible for their invention *per se*.

⁴ For an account of the tradition of the Gorgianic figures and the ancient sources, see Barczat, pp. 1-12, whom I have followed. Cf. also Nieschke, *De Thucy.*, p. 32.

totle, who several times makes mention of Gorgias, nowhere connects his name with the invention of these figures.

Certain it is that antithesis was used in poetry before the time of Gorgias. Nor is evidence lacking that it was employed in prose. The feature of style occurs in Herodotus. Whether or not Antiphon's *Tetralogies* antedate Gorgias's visit to Athens, at any rate so close a contemporary as Antiphon would not be likely to be indebted to Gorgias for so well-developed a feature of his style.⁵ Diels⁶ finds unmistakable traces of antithesis in Empedocles, while Norden⁷ traces its origin to Heraclitus. These writers undoubtedly employed the figure; that either of them was the inventor of antithesis seems improbable and destitute of proof.⁸ Nieschke has conclusively shown traces of antithesis in Homer, Hesiod, and in Herodotus.⁹ It is known that Gorgias and Herodotus were both debtors to the prolific source and fount of inspiration with which Greek education and letters were so thoroughly saturated—Homer.

That antithesis was one of the earliest modes of expressing thought; that it was indigenous among Attic writers; that it remained an effective form of literary expression throughout the best period of Greek literature; but that in the hands of artificial writers it was abused, and among later writers was partly abandoned in favor of the more subtle Figures

⁵ Cf. Becker, p. 10, followed by Belling, p. 62.

⁶ "Gorgias und Empedocles" in *Sitz. d. Berl. Ak.*, 1884, p. 343. Cf. Blass, *Att. Bered.* I, 17, 2; 66, 5.

⁷ *Kunstprosa* I, p. 18 ff. Cf. Emped. 67 f.: ἄλλοτε μὲν φιλότῃ συνερχόμεν' εἰς ἔν' ἅπαντα ἄλλοτε δ' αὖ διχ' ἕκαστα φορέμενα Νείκεος ἔχθει (61 f.) τότε μὲν γὰρ ἔν' ἡνέστη μόνον εἶναι ἐκ πλεόνων τότε δ' αὖ διέφυ πλέονα ἐξ ἑνός εἶναι. See also Heraclitus, *περὶ φυσ.* (Bywater), (68): τοῦ βίου οὖνομα βλος, ἔργον θάνατος. (39): τὰ ψυχρὰ θέρεται, θερμὸν ψύχεται· ὑγρὸν αὔαινεται, καρφαλέον νοτίζεται. (III): πολλοὶ κακοί, ὀλιγοὶ δὲ ἀγαθοί.

⁸ Barczat (p. 10) cites C. I. A. 1 (456 B. C. according to Kirchoff): τὰ μὲν ἀκούσια ἀπλη—τὰ δὲ ἐκούσια διπλη.

⁹ *De Thucy. Homeri Imitatore et Antiphontis Discipulo*, p. 68: Haec (schemata) de industria quaesita poetae quidem elegiaci ut Solon et Theognis Homeri et Hesiodi ingenium secuti praecipue in gnomis sive sententiis videntur adhibuisse, in quibus hanc dicendi formam quasi nasci coepisse aut interavisse equidem puto.

of Thought, are facts which I believe a survey of the use of antithesis prior to and including the Attic Orators will make clear.¹⁰

*Specimens of Antithesis in Greek literature prior to the Attic Orators.*¹¹

HOMER

- II. I, 137: εἰ δέ κε μὴ δώωσιν, ἐγὼ δέ κεν αὐτὸς ἔλωμαι.
 I, 395: ἢ ἔπει ὦνησας κραδίην Διὸς ἡέ καὶ ἔργῳ.
 III, 208: ἀμφοτέρων δὲ φνὴν ἐδάην καὶ μήδεα πυκνά.
 210-211: στάντων μὲν Μενέλαος ὑπείρεχεν εὐρέας ὤμους ἄμφω
 δ' ἐξομένῳ, γεραρώτερος ἦεν Ὀδυσσεύς.
 IV, 197: τῷ μὲν κλέος, ἄμμι δὲ πένθος.
 424 f.: πόντῳ μὲν τὰ πρῶτα κορύσσεται, αὐτὰρ ἔπειτα χέρσῳ
 ῥηγνύμενον μεγάλα βρέμει.
 442 f.: ("Ἑρις) ἦτ' ὀλίγη μὲν πρῶτα κορύσσεται, αὐτὰρ ἔπειτα
 οὐρανῷ ἐστήριξε κάρη καὶ ἐπὶ χθονὶ βαίνει.
 IX, 367 f.: γέρας δέ μοι, ὅσπερ ἔδωκεν αὖτις ἐφυβρίζων ἔλετο
 κρείων Ἀγαμέμνων.
 450: τὴν αὐτὸς φιλέεσκεν, ἀτιμάζεσκε δ' ἄκοιτιν.
 XVIII, 252: ἀλλ' ὁ μὲν ἄρ μύθοισιν, ὁ δὲ ἔγχρῃ πολλὸν ἐνίκα.
 499 f.: ὁ μὲν εὐχετο πάντ' ἀποδοῦναι,
 ὁ δ' ἀναίετο μηδὲν ἐλέσθαι.
 XX, 250: ὅπποιον κ' εἴπῃσθα ἔπος, τοῖον κ' ἐπακούσῃς.
 Od. III, 82: πρῆξις δ' ἦδ' ἰδίη, οὐ δῆμιος (Cf. Od. IV, 314).
 IV, 818: οὔτε πόνων εὖ εἰδὼς οὔτ' ἀγοράων.
 VI, 149-153: εἰ μὲν θεὸς ἔσσι, τοὶ οὐρανὸν εὐρὺν ἔχουσιν.
 εἰ δὲ τίς ἔσσι βροτῶν, οἱ ἐπὶ χθονὶ ναιετάουσιν.

¹⁰ Cf. Nieschke, *De Figurarum quae σχήματα Γοργιεῖα vocantur apud Herodotum*, p. 21: Nam multo ante Gorgias aetatem veteres poetae Graeci illis ornamentis universi non minus libenter et saepe, quam Empedoclem, usi sunt, neque ab Homero usque ad Empedoclem facile ullus poeta qui eis careat, reperiri potest. Qua in re non multum interest inter varia poesis genera, sed aequae omnes fere poetae elegiaci, lyrici, tragici, comici idque saepe de industria mihi quidem videntur.

¹¹ The following selections from the forerunners of the orators, though not exhaustive are believed to be fairly representative of antithesis in antecedent Greek literature. Reference is made to the following editions: Homer (*Iliad*), Monro, 1897; (*Odyssey*), Merry, 1888; Hesiod, A. Rzach, 1902; Pindar, Christ, 1896; Simonides, Bergk, *Poetae Lyrici Graeci*, Vol. III; Aeschylus, Weil, 1907; Sophocles, Dindorf, 1896; Euripides, Nauck, 1901; *Tragicorum Graecorum Fragmenta*, Nauck; Gorgias, Baiter-Sauppe, II, p. 129; Herodotus, Kallenberg, 1901; Thucydides, Hude, 1901.

Besides reverting to the originals, I have drawn freely upon Nieschke, Stein, and Robertson; for the Tragedians I am partly indebted to Hermanowski (pp. 10-12).

- VII, 60: ὁ μὲν ὤλεσε λαόν—ὤλετο δ' αὐτός.
 XIII, 297: σὺ μὲν ἐσσι βροτῶν ὄχ' ἄριστος ἀπάντων
 —βούλη καὶ μύθοισιν.
 299: ἐγὼ δ' ἐν πᾶσι θεοῖσιν μῆτ' τε κλέομαι καὶ κέρδεσιν.

There are doubtless unintentional antitheses in Homer, as in all literature, and there is unintentional contrast.¹² Those cited, many of them combining homoeoteuton, indicate a decided antithetic turn. We find here in Homer the first appearance of many of the most common antitheses found in the Attic Orators: that between Word and Deed (Il. I, 395, XVIII, 252), Private-Public (Od. III, 82), Active-Passive (Il. XX, 250, Od. VII, 60); and that between Saying and Hearing, which is frequent in the tragedians. There are also those between Good and Bad, Give and Take, Mortal and Immortal. In view of these it were idle to neglect this early source of antithesis. Homer's antitheses, like his similes and his characters, were the common property of all succeeding writers.

HESIOD

Owing to the didactic character of the "Works and Days," antithesis is for it a natural means of expression. There is seen in the following selections a formal balancing of opposites—secured, as sometimes in Homer, by repetition (101). The positive-negative type of antithesis is particularly frequent in Hesiod (311), as are opposite terms formed by *a*-privative (ἔργον—ἀεργίη, ἀνολβίη—δλβος, 319, etc.).

- 101: πλείη μὲν γὰρ γαῖα κακῶν, πλείη δὲ θάλασσα.
 287-291: τὴν μὲν τοι κακότητα καὶ ἰλαδὸν ἔστιν ἐλέσθαι 'ρηιδίως' λείη μὲν
 ὁδός, μάλα δ' ἐγγύθι ναίει τῆς δ' ἀρετῆς ἰδρῶτα θεοὶ προπάραιθεν
 ἔθηκαν ἀθάνατοι.
 311: ἔργον δ' οὐδὲν ὄνειδος, ἀεργίη τ' ὄνειδος.
 342: τὸν φιλέοντ' ἐπὶ δαῖτα καλεῖν, τὸν δ' ἐχθρὸν ἐᾶσαι.
 700-702: Οὐ μὲν γάρ τι γυναικὸς ἀνὴρ ληΐζ'ετ' ἄμεινον τῆς ἀγαθῆς· τῆς δ'
 αὖτε κακῆς οὐ 'ρίγιον ἄλλο, δειπνολόχης.
 721: εἰ δὲ κακὸν εἴποις, τάχα κ' αὐτὸς μεῖζον ἀκούσαιοι.¹³

¹² Cf. Benn, *Early Greek Philosophers*, p 12..

¹³ Other instances from the "Works and Days" (cited by Nieschke, *De Thucy.*, p. 67) are lines 5-7; 182-184; 213-244; 354-356; 365-369; 715-716; 726; 761-762.

SIMONIDES

τῶν ἐν θερμοπύλαις θανόντων
 εὐκλείης μὲν ἂ τύχα, καλὸς δ' ὁ πότμος,
 βωμὸς δ' ὁ τάφος, πρὸ γόων δὲ μνᾶστις, ὁ δ'
 οἶκτος ἔπαινος·

ἐντάφιον δὲ τοιοῦτον οὐτ' ἐυρώς
 οὔθ' ὁ πανδαμάτωρ ἀμαυρώσει χρόνος (Fr. 4).
 πάντα τοι καλὰ, τοῖσι τ' αἰσχρὰ μὴ μέμικται (Fr. 5).

Χαλεπὸν

φατ' ἐσθλὸν ἔμμεναι.
 θεὸς ἂν μόνος τοῦτ' ἔχοι γέρας· ἄνδρα δ' οὐκ ἔστι μὴ οὐ
 κακὸν ἔμμεναι,

δὴν ἀμάχανος συμφορὰ καθέλῃ
 πράξαις γὰρ εὖ πᾶς ἀνὴρ ἀγαθός,
 κακὸς δ', εἰ κακῶς (τι) (Fr. 5).
 Μυριάσιν ποτὲ τῇδε τριακοσίαις ἐμάχοντο
 ἐκ Πελοποννάσου χιλιάδες τέτορες (91).
 Οὐ δὲ τεθνᾶσι θανόντες, ἐπεὶ σφ' ἀρετὴ καθύπερθεν
 κυδαίνουσ' ἀνάγει δώματος ἐξ Ἀΐδew (99).
 μνήμα δ' ἀποθιμένοισι πατὴρ Μεγάριστος ἔθηκεν
 ἀθάνατον θνητοῖς παισὶ χαριζόμενος (123).
 οὗτος ὁ τοῦ Κεῖλιοι Σιμωνιδέw ἐστὶ σωτήρ,
 ὃς καὶ τεθνηῶς ζῶντι παρέσχε χάριν (129).

PINDAR

- O. II, 17-19: τῶν δὲ πεπραγμένων
 ἐν δίκᾳ τε καὶ παρὰ δίκαν ἀποίητον οὐδ' ἂν
 χρόνος ὁ πάντων πατὴρ δύναιτο θέμεν ἔργων τέλος.¹⁴
 26: ζῶει μὲν ἐν Ὀλυμπίοις ἀποθανοῖσα βρόμῳ κεραύνου.
 O. VIII, 19: ἦν δ' ἐσορᾶν καλός, ἔργῳ τ' οὐ κατὰ φειδὸς ἐλέγχων.
 O. X, 22: ἀνὴρ θεοῦ σὺν παλάμᾳ.
 63: ἀγώνιον ἐν δόξᾳ θέμενος εὖχος, ἔργῳ καθελών.
 O. XIII, 49: ἐγὼ δὲ φίδιος ἐκ κοινῶν σταλείς.
 N. IV, 32: ἐπεὶ ῥέζοντά τι παθεῖν ἔοικεν.
 Isth. III, 71: μορφᾶν βραχὺς ψυχὰν δ' ἄκαμπτος.
 VII, 43 f.: τὰ μακρὰ δ' εἴ τις παπταίνει, βραχὺς ἐξικέσθαι χαλ-
 κόπεδον θεῶν ἔδραν.¹⁵

¹⁴ "Time, the producer of all things, is able to destroy nothing"—Seymour.

¹⁵ An approximation to antithesis is seen in the "Pindaric approach by parallels,"

AESCHYLUS

- Pers. 93: δολόμητιν δ' ἀπάταν θεοῦ τις ἀνὴρ θνατὸς ἀλύξει;
 763: ἐν' ἄνδρ' ἀπάσης Ἀσίδος μηλοτρόφου ταγείν.
 813: τοι γὰρ κακῶς δράσαντας οὐκ ἐλάσσονα πάσχουσι.
- Prom. 336: ἔργω κ' οὐ λόγῳ τεκμαίρομαι.
 888 f.: πρῶτος ἐν γνώμῃ τόδ' ἐβάστασε
 καὶ γλώσσα διεμυθολόγησεν.
 927: (μαθήσεται) ὅσον τό τ' ἄρχειν καὶ τὸ δουλεύειν δίχα.
 1030 f.: ὡς ὅδ' οὐ πεπλασμένος ὁ κόμπος, ἀλλὰ καὶ λίαν εἰρημένος.
 1080 f.: καὶ μὴν ἔργῳ, κούκετι μύθῳ.
- Agam. 750-762: παλαίφατος δ' ἐν βροτοῖς γέρων λόγος
 τέτυκται, μέγαν τελεσθέντα φωτὸς ὄλβον
 τεκνοῦσθαι μῆδ' ἄπαιδα θηῆσκειν,
 ἐκ δ' ἀγαθᾶς τύχας γένει
 βλαστάνειν ἀκόρεστον οἰζύν.
 δίχα δ' ἄλλων μονόφρων εἰ-
 мі. τὸ δυσσεβὲς γὰρ ἔργον
 μετὰ μὲν πλείονα τίκτει.
 σφετέρῃ δ' εἰκότα γέννα.
 οἰκῶν δ' ἄρ' εὐθυδίκων
 καλλίπαις πότμος αἶει.
 1527: ἄξια δράσας, ἄξια πάσχων.
 1564: παθεῖν τὸν ἔρξαντα (Cf. Choeph. 1016 ff).
- Choeph. 520: τὰ πάντα γὰρ τις ἐκχέας ἀνθ' αἵματος ἐνός.¹⁶
 906 f.: τοῦτ' ἐθανοῦσα συγκάθευδ', ἐπεὶ φιλεῖς τὸν ἄνδρα τοῦτον, ὃν
 δ' ἐχρῆν φιλεῖν στυγεῖς.

SOPHOCLES

- Antig. 14: μιᾶ θανόντων ἡμέρᾳ διπλῇ χειρί.¹⁷
 88: θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.¹⁸
 272 f.: ἦν ὁ μῦθος ὡς ἀνοιστέον. σοὶ τοῦργον εἶη τοῦτο κούτῃ
 κρουπτέον.
 713 f.: κλῶνας ὡς ἐκσώζεται τὸ δ' ἀντιτείνοντ' αὐτόπρεμ' ἀπόλ-
 λυται.

¹⁶ Cf. Septem 1050: ἀλλ' εἰς ἅπαντας ἀνθ' ἐνὸς τὸδ' ἔργον ἦν.

¹⁷ The antithesis is strained: διπλῇ being used in the sense of "reciprocal."

¹⁸ Cf. O. C. 621 f; also Vergil, *Aen.* IX, 414: *Volvitur ille vomens calidum de pectore flumen Frigidus*. See also Hor. *Ars. Poet.* 465: *ardentem frigidus Actnam insiluit*.

- 744 f.: Κρ: ἀμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων; Αι: οὐ γὰρ σέβεις, τιμὰς γε τὰς θεῶν πατῶν.
- 757: βούλει λέγειν τι καὶ λέγων μηδὲν κλύειν;¹⁹
- 766 f.: ἀνὴρ, ἄναξ, βέβηκεν ἐξ ὀργῆς ταχύς· νοὺς δ' ἐστὶ τηλικούτος ἀλγήσας βαρύς.
- Philoct. 555 f.: κοῦ μόνον βουλεύματα, ἀλλ' ἔργα δρώμεν', οὐκέτ' ἐξαργ-
ούμενα.
- O. R. 524: ὀργῇ βιασθέν μαλλον ἢ γνώμῃ φρενῶν.²⁰
- 600: οὐκ ἂν γένοιτο νοὺς κακὸς καλῶς φρονῶν.
- 614 f.: (ἐπεὶ) χρόνος δίκαιον ἄνδρα δείκνυσιν μόνος κακὸν δὲ κἂν ἐν ἡμέρᾳ γνοίης μιᾷ.
- Ajax 1085 f.: καὶ μὴ δοκῶμεν δρῶντες ἂν ἠδῶμεθα οὐκ ἀντιτίσειν αὐθις ἂν λυπώμεθα.
- El. 59 f.: τί γὰρ με λυπεῖ τοῦθ', ὅταν λόγῳ θανῶν ἔργοισι σφωθῶ κάξενέγκωμαι κακόν.²¹
- O. C. 306 f.: ὥστε καὶ βραδὺς οὐ δεῖ, κλύων σοῦ δεῦρ' ἀφίξεται ταχύς.

EURIPIDES

- Med. 17 f.: προδοὺς γὰρ αὐτοῦ τέκνα δεσπότην τ' ἐμήν γάμοις Ἰάσων βασιλικοῖς εὐνάζεταιται.²²
- 473 f.: ἐγὼ τε γὰρ λέξασα κουφισθήσομαι ψυχὴν κακῶς σε καὶ συ λυπήσει κλύων.
- Alc. 339: λόγῳ γὰρ ᾗσαν οὐ ἔργῳ φίλοι.²³
- Hec. 289 f.: ἄς τὸ πρῶτον οὐκ ἐκτείνετε βωμῶν ἀποσπᾶσαντες, ἀλλ' ῥκτείρατε.
- 904 ff.: πᾶσι γὰρ κοινὸν τόδε
ιδίᾳ θ' ἐκάστῳ καὶ πόλει, τὸν μὲν κακὸν
κακὸν τι πάσχειν, τὸν δὲ χρηστὸν εὐτυχεῖν.²⁴

¹⁹ Cf. Alcaeus, Frag. 63: αἶ εἴπῃς τὰ θέλεις, αὐτὸς ἀκούσῃς κέ τέ κ' οὐ θέλεις. "The hearing ear is always found close to the speaking tongue"—Emerson, *English Traits*.

²⁰ For the terms, cf. Thucy. II, 22; Ant. V, 72.

²¹ For other λόγος—ἔργον antitheses, cf. El. 557 f.; 624 f.; O. C. 782, 873.

²² The emphatic words αὐτοῦ and ἐμήν suggest a false antithesis.

²³ For other λόγος—ἔργον antitheses in Euripides, cf. I. A. 1115; Orest. 287. Phoen. 526; El. 893. See also Phoen. 359 f. (λόγος—νοῦς); Heracl. 542 (λόγοι—τύχη).

²⁴ τὸν δὲ χρηστὸν εὐτυχεῖν is added merely for the sake of the antithesis to τὸν—πάσχειν, and is not appropriate to the context, for all that Agamemnon is insisting upon is the punishment of the wicked—Heberden.

- I. A. 554-557: εἷη δὲ μοι μετρία μὲν χάρις, πόθοι δ' ὅσιοι,
καὶ μετέχοιμι τᾶς Ἀφροδίτας πολλὰν δ' ἀποθείμαν.
957: ὅς ὀλίγ' ἀληθῆ, πολλὰ δὲ ψευδῆ λέγει
990: ἀλλ' εὖ μὲν ἀρχὰς εἶπας, εὖ δὲ καὶ τέλη.
El. 371 f.: (ἤδη γὰρ εἶδον)
λιμόν τ' ἐν ἀνδρὸς πλουσίου φρονήματι,
γνώμην δὲ μεγάλην ἐν πένητι σώματι. (cf. Hel. 160, 161).
1044 f.: εἶτα τὸν μὲν οὐ θανεῖν
κτείνοντα χρῆν τᾶμ', ἐμὲ δὲ πρὸς κείνου παθεῖν
Or. 743: ποῦ 'στιν ἢ πλείστον Ἀχαιῶν ὤλεσεν γυνή μία;²⁵
Hel. 922 f.: αἰσχροὺς τὰ μὲν σε θεῖα παντ' ἐξειδέναί
τά τ' ὄντα καὶ μή, τὰ δὲ δίκαια μὴ εἰδέναι.
Tr. 637: τοῦ ζῆν δὲ λυπρῶς κρεῖσσόν ἐστι καταθανεῖν.²⁶

It is clear from the above examples that antithesis was a well-known and favorite feature of expression among the early poets and the tragedians. End-rhyme (homoeoteleuton), whether by chance or design is often associated with it. Without repeating the quotations, we may note the fact that the principal forms of antithetical construction followed by the Attic Orators were anticipated by the poets who preceded them. There is intra-clausal antithesis by means of *μᾶλλον ἢ* (Soph. O. R. 524), and by *οἷκ—ἀλλά* (Aesch. Prom. 336, 1080, Eur. Alc. 339), and that which is secured by normal case relations within the sentence (Aesch. Prom. 763, Soph. Antig. 88, Eur. Alc. 743).²⁷ In the antithesis of coördinate clauses, the most common form is that where a single *ἐναντίον* occurs in each clause. Examples of two opposites in each clause are not wanting (Soph. O. R. 614, Eur. El. 371, I. A. 554). Lengthier antitheses with a more complicated arrangement of terms occur in Homer, Ody. VI, 149-153; XIII, 297-299; Eur. Hec. 904 ff. One of the clauses is subordinate in Homer Il. I, 137, IX, 367, Hesiod 101, 342, 700, 721, Pindar N. IV, 32, Simonides Fr. 129, Aesch. Pers. 813, Soph. O. R. 600, O. C. 306, Eur. Hec. 289, I. A. 957.

²⁵ Euripides is fond of the numerical antithesis. Cf. Orest. 7, 1244; Hipp. 1403; Heracl. Fur. 1139, 1391; Andr. 1116; I. A. 1358, 1390, 1394.

²⁶ This antithesis, in almost the identical form, occurs Aesch. Frag. 401; Soph. Ajax 479, Frag. 448; Eur. I. A. 1252, Frag. 596; and throughout the orators, especially Isocrates; see List of Antithetic Terms, p. 69.

²⁷ Antithesis between prepositions occurs Pindar O. II, 17-20 (*ἐν—παρά*); by means of prepositions, Pind. O. XIII, 49, (*ἰδῖος ἐκ κοινῶ*), Aesch. Choeph. 520 (*πάντα ἀνθ' ἐνός*).

Some of the antitheses seem artificial; e. g., Aesch. Choeph. 906 f. (φιλεῖς—στυγεῖς), Soph. Antig. 744 (σέβων—πατῶν), Eur. Hec. 904; and some are strained (Soph. Antig. 14, Eur. Med. 17). In fact, antithesis since Homer seems to have passed through the various stages of rare, moderate, and intemperate usage to be noted in prose. By Pindar and Simonides it is used occasionally and with sententious effect; in Aeschylus and Sophocles, more extensively; in Euripides, we find its frequent abuse, and its artificiality shown in the more frequent homocoteleuta.²⁸

It is a short step between poetry and early prose.²⁹ Bearing in mind that antithesis was by no means a new phenomenon in Greek literature before the advent of prose, but a well-developed rhetorical device, we shall, even at the risk of some chronological discrepancy, consider Gorgias first, then Herodotus and Thucydides, before speaking of Antiphon and the succeeding orators.

GORGAS

The following selections are from the Epitaphios, and, indeed, constitute the greater part of the remains of his masterpiece; they are the main criterion for judging the character of his style.

θεράποντες μὲν τῶν ἀδίκως δυστυχούντων,
 κολασταὶ δὲ τῶν ἀδίκως εὐτυχούντων.
 μαρτύρια δὲ τούτων τρόπαια ἐστήσαντο τῶν πολεμίων,
 Διὸς μὲν ἀγάλματα αὐτῶν δὲ ἀναθήματα.
 τί γὰρ ἀπὴν τοῖς ἀνδράσι τούτοις ὦν δεῖ ἀνδράσι προσεῖναι;
 τί δὲ καὶ προσῆν ὦν οὐ δεῖ προσεῖναι;
 τοιγαροῦν αὐτῶν ἀποθανόντων ὁ πόθος οὐ συναπέθανεν,
 ἀλλ' ἀθάνατος ἐν ἀσώματοις σώμασι ζῆν οὐ ζώντων.
 δίκαιοι μὲν πρὸς τοὺς ἀστοὺς τῷ ἴσῳ, εὐσεβεῖς δὲ πρὸς
 τοὺς φίλους τῇ πίστει
 σεμνοὶ μὲν πρὸς τοὺς θεοὺς τῷ δικαίῳ ὅσιοι δὲ πρὸς
 τοὺς τοκέας τῇ θεραπέει.
 οὗτοι γὰρ ἐκέκταντο ἔνθεον μὲν τὴν ἀρετὴν, ἀνθρώπινον δὲ τὸ θνητόν.
 λαθῶν μὲν τὴν θείαν νέμεσιν, φυγῶν δὲ τὸν ἀνθρώπινον φθόνον.
 τὰ μὲν κατὰ τῶν βαρβάρων τρόπαια ὕμνους ἀπαιτεῖ, τὰ
 δὲ τῶν Ἑλλήνων θρήνους.

²⁸ As regards the antithetic terms used we may note the extensive use of the λόγος—ἔργον antithesis, also of ἴδιος—κοινός, δρᾶω—πάσχω, θνητός—θεός, λέγω—ἀκούω, and antitheses in φύσις and γνώμη. These are noted under the proper head at the beginning of the antithetic word lists of the orators.

²⁹ Cf. *Arist. Rhet.* III, 1, 1404 a: ἐπεὶ δ' οἱ ποιηταὶ λέγοντες εὐήθη διὰ τὴν λέξιν ἐδόκουν πορίσασθαι τήνδε δόξαν, διὰ τοῦτο ποιητικὴ πρώτη ἐγένετο λέξις, οἷον ἡ Γοργίου.

Gorgias's prose bears striking resemblance to poetry and it is not unlikely that he had made careful study of Homer and had read the tragedies of Aeschylus and Sophocles before his initial appearance at Athens (427 B. C.). The immoderate use of the figures of parallelism was censured by Dionysius as *μειρακιῶδες καὶ καθαπερεὶ ποίημα* (*De Lys.* 14).³⁰ The jingle, the straining of meaning to obtain antithetical effect, and the excessive use of these figures were characteristic features of the Gorgianic prose.³¹ Connoisseur in antithetic writing that he was, he startled and fascinated the Athenians and bid for the name of *εὐρετής*. We cannot assume that he originated the art in the highly developed stage which his prose represents, or that the feature of expression was unknown or unpractised by the Athenians. While the excessive use of these figures in prose was perhaps unusual, the Athenians had met them to a moderate extent in the narrative of Herodotus.

HERODOTUS

We are not surprised to find in Herodotus's prose the basic contrasts of Greek-Barbarian, Free-Slave. The following passages from the speeches and narrative portions of the *History* show that he not infrequently accentuated his contrasts designedly by the opposition of particular words. We observe the use of the *λόγος*—*ἔργον*, and other antithetic terms common in later prose. *ἀντιμεταβολή* (inversion of the order of terms in the second member of an antithesis) occurs III, 72. Nieschke thinks it very unlikely that Herodotus followed Protagoras Empedocles, or Gorgias as regards this kind of writing; he notes the Pindaric influence in his prose, and shows the similarity of Herodotus's narrative with certain portions of the Homeric poems.³²

I, 5: τὰ μὲν τὸ πάλαι μεγάλα ἦν, τὰ πολλὰ αὐτῶν σμικρὰ γέγονε, τὰ δὲ ἐπ' ἑμεῦ ἦν μεγάλα, πρότερον ἦν σμικρά.

I, 126: τὴν μὲν γὰρ πρότερον ἡμέρην πάντα σφι κακὰ ἔχειν, τὴν δὲ τότε παρεούσαν πάντα ἀγαθὰ.

³⁰ Cicero (*Orat.* LII, 175) speaks of the cadence which the balanced clauses lend the speaker's periods: (*contraria*) *quae sua sponte etiam si id non agas cadunt plerumque numerosc.*

³¹ Cf. Robertson, p. 31. See also the Platonic parody of Gorgias, *Gorg.* 448 c, and cf. *Phaedr.* 267 a.

For the so-called "Gorgianic" Helen, see below, p. 63 ff.

³² *De figurarum quae σχήματα* Γοργιεῖα vocantur apud Herodotum usu, pp. 14-17; 20-23.

- I, 133: σίτοισι δὲ ὀλίγοισι χρέωνται, ἐπιφορήμασι δὲ πολλοῖσι.
 I, 210: ὃς ἀντὶ μὲν δούλων ἐποίησας ἐλευθέρους Πέρσας εἶναι, ἀντὶ δὲ ἄρχεσθαι ὑπ' ἄλλων ἄρχειν ἀπάντων.
 II, 33: τρέφειν τοὺς τοκέας τοῖσι μὲν παισὶ οὐδεμία ἀνάγκη μὴ βουλομένοισι, τῇσι δὲ θυγατράσι πᾶσα ἀνάγκη καὶ μὴ βουλομένησι.
 II, 68: τὸ πολλὸν τῆς ἡμέρας διατρίβει ἐν τῷ ξηρῷ, τὴν δὲ νύκτα πᾶσαν ἐν τῷ ποταμῷ.
 III, 32: τὸν μὲν Καμβύσεια ἡδεσθαι θεώμενον, τὴν δὲ Παρμένην δακρύειν.
 III, 53: πολλοὶ δὲ ἤδη τὰ μητρῶια διζήμενοι τὰ πατρῶια ἀπέβαλον.
 III, 72: πολλὰ ἐστὶ τὰ λόγῳ μὲν οὐκ οἷα τε δηλώσαι, ἔργῳ δέ· ἄλλα δ' ἐστὶ τὰ λόγῳ μὲν οἷα τε, ἔργον δὲ οὐδὲν ἀπ' αὐτῶν λαμπρὸν γίγνεται. (For λόγος—ἔργον, cf. also IV, 8, VI, 38).
 III, 72: ὁμοίως ἂν ὃ τε ἀληθιζόμενος ψευδὴς εἴη καὶ ὁ ψευδόμενος ἀληθής.
 III, 80: φθονεῖ γὰρ τοῖσι ἀρίστοισι—χαίρει δὲ τοῖσι κακίστοισι τῶν ἀσπῶν.
 VI, 41: ἐποίησε κακὸν μὲν οὐδὲν Μητίοχον ἀγαθὰ δὲ συχνά.
 VI, 56: στρατευσόμενων δὲ πρῶτους ἵεναι τοὺς βασιλέας, ὑστάτους δὲ ἀπίεναι.
 VII, 11: ἀλλὰ ποιεῖν ἢ παθεῖν προσκίεται ἀγών, ἵνα ἢ τάδε πάντα ὑπὸ Ἑλλήσι ἢ ἐκείνα πάντα ὑπὸ Πέρσῃσι γένηται.
 VII, 38: τὸ σοὶ μὲν ἐλαφρὸν τυγχάνει ἐὼν ὑπουργήσαι, ἐμοὶ δὲ μέγα γενόμενον.
 VII, 47: μὴδὲ κακῶν μεμνέμεθα, χρηστὰ ἔχοντες ἐν χερσὶ.
 VII, 50: κρέσσον δὲ πάντα θαρσέοντα ἡμῖν τῶν δεινῶν πάσχειν μᾶλλον ἢ πᾶν χρῆμα προδευμαίνοντα μὴδ' ἀμὰ μὴδὲν παθεῖν.

THUCYDIDES

Thucydides was not a forerunner of all the orators: he was a disciple of Antiphon. A historical résumé would hardly be complete without mentioning his highly antithetic style. This characteristic feature of his writing has been carefully studied by various scholars (See Stein, pp. 5-6). I shall, therefore, refer to these more exhaustive studies, and give only a few typical examples from the many and elaborate antitheses, which sometimes merely adorn, but for the most part vitalize the narrative and intrench his arguments.

- II, 48, 3: ἃ ἐπιστάμενος τῷ μὲν ἔργῳ ἔτι ἐπ' ἀμφοτέρα ἔχων καὶ διασκοπῶν ἀνείχε, τῷ δ' ἐμφανεῖ τότε λόγῳ οὐκ ἔφη ἀπάξειν τὴν στρατιάν.³³
 VII, 34, 7: ἀποπλευσάντων δὲ τῶν Ἀθηναίων ἐς τὴν Ναύπακτον οἱ Κορίνθιοι εὐθὺς τροπαῖον ἔσθησαν ὡς νικῶντες, ὅτι πλείους τῶν ἐναντίων ναῦς ἁπλοῦς ἐποίησαν καὶ νομίσαντες δι' αὐτὸ οὐχ ἡσσᾶσθαι δι' ὅπερ οὐδ' οἱ ἕτεροι νικᾶν. οἷ

³³ The λόγος—ἔργον antithesis occurs about fifty times in Thucydides (Marchant).

τε γὰρ Κορίνθιοι ἡγήσαντο κρατεῖν, εἰ μὴ πολὺν ἐκρατοῦντο, οἳ τε Ἀθηναῖοι ἐνόμιζον ἡσσᾶσθαι, εἰ μὴ πολὺν ἐνίκων.

II, 11, 5: χρῆ δὲ αἰεὶ ἐν τῇ πολέμῳ τῇ μὲν γνώμῃ θαρσαλέους στρατεῦν, τῷ δὲ ἔργῳ δεδιότας παρασκευάζεσθαι.³⁴

IV, 61, fin: οἳ τ' ἐπὶ κλητοὶ εὐπρεπῶς ἄδικοι ἐλλόγντες εὐλόγως ἄπρακτοι.

II, 60, 2: ἐγὼ γὰρ ἡγοῦμαι πόλιν πλείω ξύμπασαν ὀρθομένην ὠφελεῖν τοὺς ἰδιώτας ἢ καὶ ἕκαστον τῶν πολιτῶν εὐπραγοῦσαν, ἀθρόαν δὲ σφαλλομένην.

II, 62, 5: καὶ τὴν τόλμαν ἀπὸ τῆς ὁμοίας τύχης ἢ ξύνεσις ἐκ τοῦ ὑπέρφρονος ἐχυρωτέραν παρέχεται, ἐλπίδι τε ἥσσαν πιστεύει, ἥς ἐν τῷ ἀπόρῳ ἡ ἰσχὺς, γνώμῃ δὲ ἀπὸ τῶν ὑπαρχόντων, ἥς βεβαιότερα ἢ πρόνοια.

I, 70, 6: τοῖς μὲν σώμασιν ἀλλοτριωτάτοις ὑπὲρ τῆς πόλεως χρώνται, τῇ γνώμῃ δὲ οἰκειοτάτῃ ἐς τὸ πράσσειν τι ὑπὲρ αὐτῆς.³⁵

Most scholars agree, I think, with Croiset, that there is a constant dual opposition of ideas: "Le moule de la phrase rend sensible cette perpétuelle opposition."³⁶ Moreover, the grave historian is sometimes led astray through imitation of Gorgias, and the precision of his carefully formed antitheses is often only apparent. Stein, however, defends Thucydides's style against the aspersions of Dionysius and the criticisms of modern interpreters. He selects as a typical example the famous passage in I, 70, 8, where the Athenians and Spartans are compared, pointing out the pleasing and unaffected symmetry of the antitheses.³⁷ The most elaborate antitheses are found in the speeches, from which illustrative examples are usually taken. Similar phenomena, in a slightly less degree, characterize the narrative portions. They all reveal him a consummate master of rhetorical devices.

³⁴ "The antithesis is only partial: γνώμῃ θαρσαλέους answers to ἔργῳ δεδιότας, but not στρατεῦν to παρασκευάζεσθαι, except in so far as στρατεῦν, which refers to the whole enterprise, is opposed to παρασκευάζεσθαι, implying the details of preparation"—Jowett.

Figures in γνώμαι are common throughout Thucydides; cf. II, 87: νομίσαι δὲ ταῖς μὲν τύχαις ἐνδέχεσθαι σφάλλεσθαι τοῖς ἀνθρώποις, ταῖς δὲ γνώμαις τοῖς αὐτοῖς αἰεὶ ὀρθοῦς εἶναι. Compare I, 144, 4. γνώμη—τύχη is a common antithesis in Antiphon (V, 5, 72, 92). See also παρεσκευή—τύχη VI, 23, 3; VII, 67, 4.

³⁵ Jowett improves the strained antithesis between ἀλλοτριωτάτοις and οἰκειοτάτῃ: "Their bodies they devote to their country as if they belonged to other men; their true self is their mind, which is most truly their own when employed in her service." Compare Isoc. IV, 86; Lys. [II, 24]. See also Thucy. II, 44: καὶ οἷς ἐνευδαιμονῆσαι τε ὁ βλος ὁμοίως καὶ ἐντελευτῆσαι ξυνεμετρήθη, where the word ἐντελευτῆσαι (requiring ἐν αὐτῷ to complete it) is a strained parallel to ἐνευδαιμονῆσαι. A false antithesis occurs VII, 69, 2.

³⁶ Croiset, Thucydide, Intr. p. 115 ff. Cf. Blass, I, 217 ff.

³⁷ Stein, p. 7 ff., and p. 14.

III. ANTITHESIS IN THE ATTIC ORATORS FROM ANTIPHON TO ISAEUS

From the foregoing survey we observe that antithetical writing was not confined to any particular epoch, or to any special branch of literature. Its origin is as inconspicuous and evasive as the first efforts of a language to be artistic. A feature common to all language growth, it had its origin from within; impetus towards a greater development was gained from foreign as well as domestic sources.

The Attic Orators consequently found at their disposal a fairly well-developed figure of speech, and one particularly adapted for the exigencies of forensic speaking, where thought must have the strength of persuasion, and where there was a premium on artistic expression. In studying a figure in this domain of literature, due allowance must be made for individual bent of genius. Writers of the same period are not equally committed to antithetic writing. The decline in the use of antithesis noticeable in Isaeus is observed in succeeding orators also and hence marks this as an important stage in the development of the figure. Formal antithesis had reached the limit of its growth, and gradually yielded ascendancy to the subtler Figures of Thought.

As previously stated, the subject will be considered broadly under the heads of Clausal and Intra-clausal antithesis. The forms of Clausal antithesis will be studied by authors in order to better observe individual traits of antithetical writing. The varieties of Intra-clausal antithesis, being more uniform, will first be severally taken up.

Intra-clausal Antithesis. There is frequent and intentional contrast in the orators within the limits of a single clause. It assumes a variety of forms, some of them so common and uniform as to be regarded as stereotyped formulas of contrast (οὐκ—ἀλλά, μάλλον ἤ). Andocides employed certain forms of it because they were simple and effective; Antiphon and Isocrates studied thereby to heighten the effect of their antithetical periods. Generally in Lysias, always in Isaeus, this method of contrast directly strengthens the argument. Isocrates, most antithetical of the orators, employs the forms most frequently.

Mention should first be made of a cognate form of intra-clausal contrast, which is not, strictly speaking, antithesis—the so-called “Polare Ausdrucksweise,” or mannerism of mentioning a concept not as a whole, but by dividing it into opposite component parts, in order to express it

the more fully.¹ In place of saying *περὶ πάντων ἐνομοθέτησεν*, Isocrates says (XV, 255): *οὗτος γὰρ περὶ τῶν δικαίων καὶ τῶν ἀδίκων καὶ τῶν καλῶν καὶ τῶν αἰσχυρῶν ἐνομοθέτησεν*. See also Ant. VI, 22.² The most common antithetical terms—*λόγος-ἔργον*, *ἴδιος-κοινός*, *ξένος-πολίτης* (Lysias), *Ἕλληνες-βάρβαροι* (Isocrates)—are found in this universal form of expression. The linked words are ordinarily nouns, but prepositional phrases are frequent, particularly in Isocrates.³ It is copiously employed by Isocrates, especially in orations IV, XII, and XV; oration VIII, one of the most highly antithetic, is noticeably devoid of it. The other orators use the form sparingly.

The two most common and effective forms of brief antithesis are those by means of *οὐκ-ἀλλά* and *μᾶλλον ἢ*.⁴ *σχῆμα κατ' ἄρσιν καὶ θέσιν* is the name given by rhetoricians to the method of strengthening an assertion by juxtaposing the denial of its opposite (by *οὐκ-ἀλλά, καὶ οὐ*).⁵ Only those forms are considered here which are antithetical, and are intra-clausal. The form is used to contrast 1. nouns: these are for the most part objects of verbs,⁶ or datives (mostly of specification);⁷

¹ For the psychological motive of this kind of writing, and instances of it in Homer, the tragedians, and all Greek literature, see Kemmer, *Polare Ausdrucksweise*.

² Other instances noted are Ant. IV, δ 5; Andoc. III, 17; Lys. XII, 35, 78; XVIII, 13; XXI, 18; Isoc. IV, 27, 78, 108; V, 53; VI, 53; VII, 4; VIII, 33; IX, 59; XII, 57, 222, 224; XV, 180; Isac. II, 32 bis; VIII, 12.

³ Cf. *ἴδιος-κοινός* in IV, 78; VIII, 55; XII, 222; XV, 180, 262; XVII, 54. *καὶ κατὰ γῆν καὶ κατὰ θάλατταν* occurs V, 47, 63; VI, 53, 74; VII, 7; VIII, 68; IX 54; XVI, 18.

⁴ While by strict grammatical construction the word contrasts with *οὐκ-ἀλλά* and *μᾶλλον ἢ* may be regarded as clausal, yet, certainly, such expressions as *ἔργω καὶ οὐ λόγῳ* (Isac. II, 38) and *τύχῃ μᾶλλον ἢ γνώμῃ* (Andoc. I, 140) were felt as belonging to the same verb, and considered intra-clausal. Where single concepts are thus contrasted, I have treated them as intra-clausal—including the combination of infinitive or noun with adverb or prepositional phrase (e. g., Isoc. II, 36: *αἰροῦ τεθνάναι καλῶς μᾶλλον ἢ ζῆν αἰσχυρῶς*); where the contrast is more extended, or the second verb or verbal clearly expressed, the phenomenon has been considered under clausal antithesis.

⁵ See Hermogenes (II, 328), Anon. (III, 29), Volkmann, p. 560.

⁶ Ant. III, γ 11; V, 6; Lys. XXIV, 16; XXVII, 13; Isoc. I, 27; II, 22, 25; V, 113; VI, 98; IX, 77; XV, 292; Isac. V, 30; VII, 35 bis.

⁷ Ant. II, δ 8; III, γ 1, 3; IV, γ 3; Lys. [XX, 1]; Isoc. III, 47; IV, 132; VI, 60; Isac. II, 38, 45.

2. attributives;⁸ 3. infinitives;⁹ 4. prepositional phrases (particularly in Lysias and Isocrates);¹⁰ 5. adverbs (in Isocrates).^{11 12}

A parallel method of contrast, occurring with hardly less frequency in the same orations, is that by means of comparison. Simple comparison (the second word often being immediately juxtaposed in the genitive case) is frequent in Lysias and Isocrates.¹³ A more common form is the contrast of opposite words or phrases by *μᾶλλον ἢ*. The use is restricted to nouns and infinitive phrases (attributives not being thus contrasted as in the previous form). The nouns, again, are generally objects of verbs¹⁴ or of prepositions,¹⁵ datives,¹⁶ or possessive genitives.¹⁷ A frequent and distinctive use is that with infinitive phrases—used either as subject or object. These often show striking uniformity. Isocrates says [IV, 95]: *αἰρετώτερόν ἐστι καλῶς ἀποθανεῖν ἢ ζῆν αἰσχροῶς*; the same or similar terms occur in almost the identical form in Andoc. I, 57, Isoc. II, 36, IV, 77, V, 47, VI, 8, 89. Similarly, Lys. XIX, 54: *βοῦλεσθε ἡμᾶς δικαίως σῶσαι μᾶλλον ἢ ἀδίκως ἀπολέσαι*. See also Andoc. [IV, 25]; Lys. XXX, 33; Isoc. XVII, 54.¹⁸ The infinitives, as the

⁸ Qualifying the subject: Lys. XVIII, 2; XXIV, 18; Isoc. IV, 80; VIII, 21; X, 37; XV, 54; Isae. V, 29; VII, 34.

Qualifying the object: Isoc. VIII, 39; XII, 72; Ep. IX, 7.

Adjectival clauses occur Lys. [XX, 13]; Isoc. VIII, 70.

⁹ Lys. XII, 1, 60; XXVI, 1, 9; Isoc. IV, 80; IX, 28; XVIII, 40.

¹⁰ Ant. II, δ 8, 10; III, δ 4; Lys. I, 47; XII, 51, 78; XVIII, 1; XIX, 61; XXXI, 26; Isoc. I, 43; IV, 91, 132, 154; V, 29, 86, 115, 119; VI, 36, 104; IX, 45, 55, 60.

¹¹ Isoc. IV, 104; V, 142; VIII, 134; IX, 23, 44; XII, 72; XV, 10; Ep. V, 2. Cf. Ant. II, δ 10.

¹² Cf. *οὐχ' ὅπως*, Isoc. XI, 41; Isae. V, 24; VIII, 25. This form is found more frequently with clausal construction; see note 35.

¹³ Ant. VI, 25; Lys. VII, 30; XII, 86; XXXIII, 8; XXXIV, 5 bis; [II, 33]; Isoc. I, 10 ter; VIII, 13 bis, 26, 58; XII, 121, 263; Ep. VII, 2. Cf. also Andoc. I, 57; [IV, 15]; Isae. I, 29; III, 66.

¹⁴ Ant. I, 25; Lys. XII, 80; XIX, 61; XXIV, 14; [II, 62]; Isoc. I, 38; IV, 50, 81, 111, 151; VI, 67; VII, 62; VIII, 39, 93, 120, 128; X, 65; XII, 174; Ep. II, 1; Isae. I, 34.

¹⁵ Ant. V, 6; Isoc. IV, 77, 168; VII, 11, 33; VIII, 93; IX, 3; XII, 240; XV, 158; XX, 19.

¹⁶ Ant. V, 5; VI, 1; Andoc. I, 140; Isoc. II, 33; III, 61; V, 110; XVIII, 10.

¹⁷ Ant. II, δ 7; Isoc. I, 6, 22; II, 36; Ep. VI, 11. See also Isoc. VIII, 93, 106.

¹⁸ Cf. Aeschyl. Frag. 401:

ζῶης πονηρᾶς θάνατος αἰρετώτερος
τὸ μὴ γενέσθαι δ' ἐστὶν ἢ πεφυκένα
κρεῖσσον κακῶς πάσχοντα.

See also Eur. Tr. 637: *τοῦ ζῆν δὲ λυπρῶς κρεῖσσόν ἐστι καταθανεῖν*. Cf. Eur. I, A. 1252, Frag. 596, and Soph. Frag. 448.

For the thought, cf. Herodot. VII, 46: *οὕτω δὲ μὲν θάνατος, μοχθηρῆς εὐούσης τῆς ζῆσης, καταφύγη αἰρετωτάτη τῷ ἀνθρώπῳ γέγονε*.

examples show, are usually found in conjunction with antithetical adverbs or prepositional phrases.¹⁹

The frequency of these two forms of contrast (*οὐκ—ἀλλά* and *μᾶλλον ἢ*) indicates a high or low tension of the antithetic style. In Isocrates, words thus connected are more numerous and more closely joined than in other authors. Stereotyped phrases (*ἐργῶ καὶ οὐ λόγῳ, οὐκ ἰδίᾳ ἀλλὰ δημοσίᾳ, τίχῃ μᾶλλον ἢ γνώμῃ*) are frequently and effectively employed by all orators, especially Antiphon and Isaeus. The forms are found more frequently in those orations which are otherwise most highly antithetic—Ant. V; Andoc. [IV]; Lys. XII; Isoc. IV and VIII; Isae. I and V. Most of the nouns thus contrasted are added epexegetically, as are also the large number of participial attributives. The data are, therefore, significant as showing the extent to which this kind of writing was employed by the early orators.²⁰

A related but less common form of contrasting two words or expressions is that by means of prepositions, particularly *ἀντί* and *ἐκ*; e. g., (Lys. XXV, 30): *ἐκ πενήτων πλούσιοι γεγέννηται . . . ἀντί μὲν ὁμοιοῦς ὑποψίαν πρὸς ἀλλήλους πεποιήκασιν*. Frequent in Andocides and Lysias, and occasionally employed by Isocrates, the form is seldom observed in Antiphon or Isaeus.²¹

Lastly, there is the variety of intra-clausal antithesis typified by Anaximenes's illustration of antithesis *κατ' ὄνομα*—"ὀιδότω γὰρ ὁ πλούσιος καὶ εὐδαίμων τῷ πένητι καὶ ἐνδεεῖ," and reflected in the *τὸ ἐναντίον* type, which Hermogenes (II, 236) specifies in order to reject. The antithesis is obtained by way of the normal structural relations of the sentence as a whole, i. e., when the subject, be it one word or several, is antithetic to the object or words within the predicate. Isocrates says (V, 37): *αἱ γὰρ ἐν τοῖς παρούσι καιροῖς εὐεργεσίαι λήθην ἐμποιοῦνσι τῶν πρότερον εἰς*

¹⁹ Infinitives in clausal comparison occur: Ant. V, 73; Lys. XII, 89; [II, 41, 62]; Isoc. I, 22; VII, 52; X, 5 bis; XIV, 22; XX, 12; Isae. I, 6; II, 15; X, 1.

²⁰ This is particularly noticeable in Isocrates: see p. 62. The large number of antitheses in *γάρ* clauses in all the orators points to the same fact.

²¹ *ἀντί* occurs five times in Andoc. III, 30; see also Lys. XXV, 30; XXVI, 15; XXX, 27 ter; [II, 63 bis; XX, 35]; Isoc. VI, 109; IX, 3, 68; X, 62; XII, 118; cf. also Dinarch. I, 111; II, 18; *ἐκ*: Ant. II, 8 9; Lys. I, 4; XIX, 61; XXVII, 9; Isoc. I, 34; VIII, 124, 125; IX, 66 ter. Cf. *ἀπό* Andoc. [IV, 11]; *πρὸς* Lys. [II, 24]; Isoc. IX, 32 bis; *ὑπέρ*, Isoc. IV, 99.

For *ἀντί* see also Herodot. I, 210; Aeschylus Choeph. 520, Eur. Hel. 311, 1029. For *ἐκ*, cf. Pind. O. XIII, 49 (*ἴδιος ἐκ κοινῶ*), and Eur. Hel. 102. For antithesis between prepositions, see below, note 98, p. 56.

ἀλλήλους πεπλημμελημένων. Cf. Ant. III, γ 9; Lys. XXXIII, 7, [II, 78]; Isoc. II, 14; IV, 50, 63 bis; VI, 99; IX, 7; XIV, 34; XVI, 3. As varieties of this general type, we may specify those instances where antithesis results 1. By means of a prepositional phrase in the predicate, as εἵπερ χρὴ τοὺς εὖ πεπονθότας περὶ τῶν εὖ πεποιηκότων εὐχεσθαι τὴν ψῆφόν φέρειν (Lys. XXI, 22); similarly, Ant. II, δ 4; V, 48; Lys. XIV, 32; [II, 3, 54]; Isoc. I, 35; IV, 189; VII, 28; VIII, 92, 127; IX, 68; XII, 140;²² 2. By the use of a dative of means: εἰ δὲ δεῖ τὰ μέλλοντα τοῖς γεγεννημένοις τεκμαίρεσθαι (Isoc. IV, 141; cf. Isoc. I, 35, VI, 59; Dinarch. I, 33); cf. also Ant. III, δ 8; Lys. XII, 52; XXIV, 3; Isoc. VI, 59; XII, 24; 3. By predicate attributives or appositives, as τοὺς ἀτίμους ἐπιτίμους ἐποιήσατε (Andoc. I, 80, 107, 109); likewise, Ant. III, γ 3; Andoc. [IV, 40]; Lys. XXV, 27; Isoc. V, 73; VI, 75.

Clausal Antithesis and Related forms of Contrast. Antithesis is usually treated by both ancient and modern writers along with parison, paromoion, and paronomasia—the so-called Figures of Parallelism, of which antithesis is in most cases the concomitant, and is considered the chief. A separate discussion of these would lead beyond the limits of this paper, and is unnecessary in view of those already existing.²³ Antiphon, Lysias, and Isocrates more frequently than not elaborate their antitheses by one or more of these devices. There are, apart from these, certain forms of antithetical writing, which, though related to antithesis, cannot be classed as such in the usual restricted sense of the term.

The most common of these forms is that known under the inclusive term of *Argumentum ex Contrario*—a device, according to Gebauer,²⁴ by means of which two thoughts are brought into such a relation with each other by comparison that to act in a certain way under given circumstances (or to fail to act), is represented as absurd or disgraceful, A passive form of it represents the speaker as wretched and unworthy

²² Complementary antithetic prepositions (i. e., governing opposite objects in the same clause) occur as follows: ἐκ—εἰς: Andoc. I, 144; Dinarch. I, 93; πρὸς—ὑπέρ: [Lys. II, 20]; Lycurg. 42. Compare the use of ἀντί (above, n. 21), and the similar use of prepositions in clausal antithesis (note 98, p. 56).

²³ Cf. Cope on the "Sophistic Rhetoric" in the *Journal of Classical and Sacred Philology*, III, p. 69 ff.; Volkman, p. 16; Robertson, Robinson (p. 19), etc. Aristotle, though adducing no common name for the group, treated them collectively under ἀντικειμένη λέξις.

²⁴ *De Hypotacticis et Paratacticis Argumenti ex Contrario Formis*, Intr., p. 26.

under certain conditions assumed as being present, to suffer any reverse or contumely (δεινὰ ἂν παθοίμην εἰ, etc.). Antiphon says (VI, 32): ὅπου γὰρ ἐμοῦ ἐθέλοντος ἐλέγχεσθαι περὶ ὧν ἡτιῶντο οὔτοι μὴ ἤθελον ἐλέγχειν εἰ τι ἡδικοῦντο, ἐμὲ μὲν δῆπου ἀπέλυνον, αὐτοὶ κατὰ σφῶν αὐτῶν μάρτυρες ἐγένοντο, ὅτι οὐδὲν δίκαιον οὐδ' ἀληθὲς ἡτιῶντο.²⁵ In one form or another of its manifold phases this form of writing abounds in all animated classical prose. Among the orators it is particularly common in Lysias and Isaeus, owing to the private and controversial character of their speeches. Ant. V, Isoc. IV and VIII also contain numerous instances.

A doubling of the expression is secured by contrasting what did happen or has happened with what might or should have happened (εἰ μὲν —ἐπειδὴ δέ, or νῦν δέ). This kind of parallelism, characterized by the Contrary to Fact form of the first clause, is the form of antithesis favored by Hermogenes (II, 236; cf. Anon., III, 112).²⁶ It is common with the orators, and is especially noticeable in Isocrates's later orations (XII and XV).²⁷

A quasi-antithetical expression results from an orator's effort to distinguish between words of similar meaning. The Greek name is παραδιαστολή.²⁸ Quintilian (*Inst. Or.* IX, 3, 82) calls the feature of style "distinctio," speaking of it as a fourth kind of antithesis—adding, however, that antithesis is not always subjoined. Thus Isocrates distinguished between φιλόκαλος and καλλωπιστής: εἶναι βούλον τὰ περὶ τὴν ἐσθῆτα φιλόκαλος, ἀλλὰ μὴ καλλωπιστής· ἔστι δὲ φιλόκαλος μὲν τὸ μεγαλοπρεπές, καλλωπιστοῦ δὲ τὸ περίεργον (I, 27). Similarly, Andoc. III, 11

²⁵ The forms of the Argument from Contraries are so numerous and subtle that extended references have been omitted: see Gebauer, *op. cit.*

²⁶ Compare the form of antithesis in Aeschin. III, 188: εἰ τοῦτ' ἔχει καλῶς, ἐκεῖνο αἰσχροῦς· εἰ ἐκείνοι κατ' ἀξίαν ἐτιμήθησαν, οὗτος ἀνάξιος ὧν στεφανοῦται. Cf. also Lys. XII, 57.

Conditional sentences (not hypothetical) are included among the regular forms of subordinate clausal antithesis noted below in the several orators.

²⁷ ἐπειδὴ δέ in the second member occurs Ant. V, 55; Lys. III, 21; XII, 26; XXXIII, 4; Isoc. XIV, 3; etc. νῦν δέ, Ant. V, 1, 38, 69; Lys. III, 31; VII, 12, 15; XXII, 17; XXIV, 8; XXV, 5, 19; XXX, 8; Isoc. VII, 58; VIII, 36; X, 2, 10, 21; XII, 85, 149, 207, 245; XV, 1, 15, 17, 55, 87, 92, 146, 153, 176, 231, 241; Isae. I. 30; II, 42; IV, 18, 30; VI, 2; VIII, 20; X, 1; XI, 5, 6; XII, 8.

²⁸ Rutilius Lupus (Halm, *Rhetores Latini*, p. 5) thus defines it: *Hoc schema plures res aut dua, quae videntur unam vim habere, distinguit et quantum distet docet, suam cuique propriam sententiam subjungendo.* Quintilian (IX, 3, 65) mentions the Greek name and adds: *Quod totum pendet ex finitione ideoque an figura dubito.*

(εἰρήνη—σπονδαί); Isoc. I, 20 (φιλοπροσηγορία—εὐπροσηγορία), 28 (χρήματα—κτήματα); IV, 130 (κατηγορεῖν—νουθετεῖν); VIII, 91 (ἄρχειν—τυραννεῖν); X, 15 (ἀπολογεῖσθαι—ἐπαινεῖν).²⁹

Another form of balanced clause is ἀντιμεταβολή—a using of the same terms in the second member of a parallelism with their relative syntactical order inverted.³⁰ The terms may or may not be antithetical. Antiphon says (V, 84—VI, 47): καὶ οἱ μὲν ἄλλοι ἄνθρωποι τοῖς ἔργοις τοὺς λόγους ἐλέγχουσιν, οὗτοι δὲ τοῖς λόγοις τὰ ἔργα ζητοῦσιν ἅπιστα καθιστάναι. Similarly, Isoc. I, 32: δόξη μὲν χρήματα κτητά, δόξα δὲ χρημάτων οὐκ ὠνητή. Other instances are Ant. V, 14—VI, 2 (νόμοι—λόγοι); Andoc. III, 35, 36 (εἰρήνη—πόλεμος); Lys. XXV, 27 (ὀλιγαρχία—δημοκρατία); [XX, 10] (πονηροί—χρηστοί). Virtual ἀντιμεταβολή occurs Lys. XIII, 96; Isoc. I, 47; VIII, 108; IX, 45, 65.³¹

A few varieties of clausal antithesis may be specified on the ground that they are slightly abnormal. ἀντιμεταβολή (when the terms are antithetical) is one. Another is that in which the second member of an antithesis states the contrast in a continuative form (being joined to the first by καὶ or οὐτε), instead of the more usual adversative (μέν—δέ), as ὥστε τοὺς φρονίμους ἀτυχεῖν καὶ τοὺς ἀνοήτους κατορθοῦν (Isoc. IV, 48),³² or Ant. V, 5: οὐ γὰρ δίκαιον οὐτ' ἔργῳ ἀμαρτόντα διὰ ῥήματα σωθῆναι, οὐτ' ἔργῳ ὀρθῶς πράξαντα διὰ ῥήματα ἀπολέσθαι. This type of antithesis is frequently met with in the orators.³³

²⁹ Words of similar meaning are sometimes contrasted by μάλλον ἢ; cf. καινότατα μάλλον ἢ κακουρότατα (Ant. V, 5), also Ant. VI, 1; Isoc. VI, 24. οὐκ—ἀλλά is similarly used, Ant. IV, β 2; Isoc. I, 5; XI, 44.

³⁰ ὅταν ἐν τῷ πρώτῳ τῆς περιόδου τοῖς αὐτοῖς ὀνόμασι χρῆσώμεθα, τὰ ἐν ἀρχῇ τιθέντα ἐπὶ ταύτης ἀπολιπώμεν, ὥς Ἰσωκράτης: 'οἷς μὲν γὰρ ἐγὼ δεινός οὐχ ὁ παρὼν καιρός, οἷς δ' ὁ νῦν καιρός, οὐκ ἐγὼ δεινός' (Alexander, III, 37).

³¹ Cf. Agathon (Frag. 6): τέχνη τύχην ἔστερξε καὶ τύχη τέχνην. See also Herodotus I, 5 (μεγάλα—σμικρά), III, 72 (λόγος—ἔργον).

"You sought the new world in the old,
I found the old world in the new."

—Lowell, *An Invitation*.

³² This is one of several such examples found among Aristotle's illustrations of antithesis; for the identical form, cf. Andoc. [IV, 5]; Isae. V, 4. The force of μέν—δέ is often virtually continuative, as in Ant. II, γ 11; V, 5; Andoc. I, 144-145; Lys. XVI, 18; XXXIII, 6; Isoc. IV, 89; etc.

³³ Cf. Ant. II, β 1; III, β 6, γ 7; IV, δ 6; Andoc. [IV, 5, 12, 35, 41]; Lys. VII, 18; XII, 54; XXI, 19; XXII, 20; XXV, 6; XXIX, 11; XXXI 30; [II, 69, 77; IX, 14]; Isoc. I, 31, 42, 44; III, 7 bis; VII, 30; IX, 32; XV, 255 bis, 256; Isae. II, 10; V, 21; VII, 30; VIII, 1.

Again, there is that variety wherein the objects contrasted (i. e., the main terms of the antithesis, the grammatical subjects of the opposed clauses) are not themselves inherently antithetical, but serve as a nucleus for antithetical statements, as οὔτοι μὲν γὰρ ἐν τῷ πολέμῳ ἐκ πενήτων πλούσιοι γεγόνασιν ἐκ τῶν ὑμετέρων, ὑμεῖς δὲ διὰ τούτους πένητες (Lys. XXV II, 9). Whereas, normally, the objects of contrast are antonyms (φίλοι-ἐχθροί, γῆ-θάλασσα, etc.), οὗτος μὲν and ὑμεῖς δὲ are here made antithetical only by the phenomena of contrast (πλούσιοι, πένητες). The main terms in this type of antithesis are proper nouns, or personal or demonstrative pronouns.³⁴ It is a species of the same variety where the subjects of the two antithetic clauses are identical.³⁵

The evolution of the forms of clausal antithesis from the plane of mere contrast probably began with the negative form: καὶ ὁ μὲν ἐστι φανερὸς ἐκβὰς ἐκ τοῦ πλοίου καὶ οὐκ εἰσβάς πάλιν· ἐγὼ δὲ τὸ παράπαν οὐκ ἐξέβην ἐκ τοῦ πλοίου τῆς νυκτὸς ἐκείνης (Ant. V, 23). The contrast of antonyms: τὰ μὲν ἀκούσια τῶν ἀμαρτημάτων ἔχει συγγνώμην, τὰ δὲ ἐκούσια οὐκ ἔχει (Ant. V, 92),³⁶ and the eliminating of the negative, as εὖ μὲν γὰρ

³⁴ Cf. Ant. I, 21, 23, 26; III, γ 3; IV, γ 3, 4, δ 6, 8; V, 23, 51, 59, 74; Andoc. I, 6; II, 8; Lys. III, 5; X, 11; XXV, 25; XXX, 25; [II, 14, 51, 59, 67; VI, 17 bis; XX, 10]; Isoc. I, 19, 50; VIII, 42; IX, 36, 54, 65; XI, 8, 32; XII, 8; XIV, 54; XXI, 12; Isae. V, 39; VII, 12; VIII, 39; X, 1.

A special variety are the οἱ μὲν ἄλλοι—οὗτος δὲ (υμεῖς δὲ) antitheses: Ant. V, 88 (VI, 47); Andoc. III, 23; Lys. III, 39; XIV, 46; Isoc. XII, 214; XVIII, 66; XX, 9; for the form, see also Ant. V, 34, 38; Lys. XXX, 5; Isoc. IX, 13; XV, 16; Isae. II, 21.

³⁵ Such antitheses are common in Isocrates, and are occasionally found in the other orators.

The following special forms may be noted: (1) those in which the first member contains *προσποιέω* (κελεύω or *φημί*): Ant. VI, 7; Andoc. III, 27; Lys. XIII, 28; Isoc. VIII, 121; X, 4; XII, 141; XIII, 1, 7-8; XIX, 33; (2) the οὐκ—ἀλλὰ clausal antitheses: Ant. I, 22; III, δ 9; V, 14 (VI, 2), 94; Andoc. [IV] 36; Lys. I, 21, 29, 47; XII, 1, 93; XIV, 10, 33; XVI, 19; XVIII, 19 bis; XXIV, 16 ter; XXV, 13 bis; XXVI, 3; XXVII, 11; XXIX, 4; XXX, 24; XXXIII, 8; [II, 8, 56, 64, 67; VI, 13; XX, 1, 13, 15]; Isoc. I, 39; II, 25, 39; IV, 76; VI, 15, 104; VII, 22; VIII, 23; IX, 7, 23, 45, 60; X, 13, 36; XII, 72, 246; Isae. I, 15; II, 45; III, 64; VII, 34, 35, 37; VIII, 4; XI, 21; οὐχ ὅπως—ἀλλὰ: Lys. XXX, 26; Isoc. VIII, 45; XIV, 5; for the form, cf. Lys. XIX, 31; Isoc. VII, 32; XI, 5; XII, 270; XIV, 27; Isae. VI, 21. (3) the Temporal antitheses, and those in *λόγῳ*—*ἐργῳ*, and *ἰδίᾳ*—*κοινῇ* (for references, see List of Antithetic Terms).

³⁶ Other instances of the *κατάφασις-ἀποφάσει* antithesis are Ant. I, 6, 8; IV, δ 7; V, 51; Andoc. III, 12; Lys. XVIII, 12; XXIX, 9; Isoc. IV, 131; VI, 93; VIII, 4; Isae. III, 68; V, 39.

The direct juxtaposition of a denial of the opposite by *οὐκ*—*ἀλλὰ* is characteristic of the sophistic rhetoric, and is probably a later form of antithesis.

ποιεῖν ἐν ἐκείνῳ τῷ χρόνῳ χαλεπὸν ἦν, ἑξαμαρτάνειν δὲ τῷ βουλομένῳ ῥάδιον (Lys. XXV, 16), mark successive stages in the development of antithetical expression. As antithetic writing became more systematic, it was natural that every word be made to count either for symmetry or cogency of expression, or should be made as unobtrusive as possible. Hence arose parison, paronomasia, homoeoteleuton, etc. Repetition and the use of synonyms aided the process, synonymous expression marking a more highly developed and artistic form of antithetical writing. By these means the coördinate clauses were elaborated to the utmost degree of artistic symmetry and pleasing euphony. An alternative process was to subordinate one of the antithetical clauses: ταῖς ψυχαῖς νικῶντες τοῖς σώμασιν ἀπείπον (Isoc. IV, 92).³⁷ The possibilities of artistic elaboration here were hardly fewer than with the coördinate clauses, particularly with Lysias and Isocrates. Finally, there is the skilful combining of antitheses in one or more of these forms into an elaborate period, the effect to be enhanced by the devices of intra-clausal antithesis. Antiphon, Lysias, and Isocrates thus developed distinct types of extended antithetic periods.

The field for the exercise of an author's ingenuity was alluring, and it is little wonder that the formal feature of antithesis was overdeveloped. Artificial and defective antitheses are not uncommon in authors fond of this kind of writing.³⁸ The abuse led to the reaction noticeable in Isocrates's later orations and in Isaeus.

The varieties of clausal antithesis just noticed—Coördinate, Subordinate, Extended antitheses or Periodology, and Artificial or Defective antithesis,—are constant and convenient τόποι under which to discuss distinctive features in the antithetic style of the several orators.

ANTIPHON

Antiphon is important in a study of antithesis because he is the first of the Attic Orators and among the earliest writers of artistic prose, and because his part in the development of the figure is unique. As compared with Gorgias, he employs antithesis more judiciously. His

³⁷ Cf. Lycurg. 48. See also Aeschin. III, 218: σὺ δὲ οἶμαι λαβὼν μὲν σεσίγηκας, ἀναλώσας δὲ κέκραγας; and Cic. Cat. 1, 8: *De te autem, cum quiescunt, probant—cum tacent, clamant.* Cf. Andoc. III, 35.

³⁸ "A perfect antithesis requires that the objects belong to the same generic class, though they must be the most widely different of that class."—D. J. Hill, *Op. Cit.* p. 238. Cf. note 21, p. 7.

antitheses are more extended, show sharper contrasts, and are more clearly designed as an integral part of a well-defined system of writing. Linguistic adornment finds place in his writings,³⁹ but on the whole his contrasted ideas are invented rather with a view to bringing out the argument more forcibly. "On the Choregus" contains fewer and simpler antitheses than the other orations: indeed, as if the orator had been content with his previous attainments in that direction, certain antitheses have here been bodily transferred from the "Murder of Herodes."⁴⁰

The antitheses are characteristic of Antiphon's style in two particulars. First, they show a clever use of words in their exact (and sometimes arbitrarily limited) meaning,⁴¹ as in I, 4: οὗς γὰρ ἐχρῆν τῷ μὲν τεθνεῶτι τιμωροῦς γενέσθαι, ἐμοὶ δὲ βοηθοῦς, οὗτοι τεθνεῶτος φονῆς γεγέννηται, ἐμοὶ δ' ἀντίδοκοι καθεστᾶσι (Cf. τιμωρία—ἀμαρτία καὶ ἀσέβεια, V, 88); similarly, ἐκ προβουλῆς—ἐκ προνοίας, I, 5 (Cf. τύχη—πρόνοια, V, 6, Herodotus VIII, 87); ὑπερορῶ—ὀρροῶ, III, γ 4 (Cf. δεδιῶς—πιστεύων, II, δ 1), γνώμη—ὀργή (V, 69; cf. V, 12, and ἀλήθεια—ὀργή, Lycurg. 116). Words of similar sound are opposed in order to show their contrasted meaning: νῦν μὲν οὖν γνωριστὰι γίγνεσθε τῆς δίκης, τότε δὲ δικαστὰι τῶν μαρτύρων· νῦν μὲν δοξαστὰι, τότε δὲ κριτὰι τῶν ἀληθῶν (V, 94); in like manner, ἀμαρτία—ἀτυχία (IV, γ 4), δυνάμενον—βουλόμενον (V, 73), etc. A form distinctly Antiphontean is the contrast of two words by the use of εἰμί and the predicate genitive: τὸ μὲν γὰρ ἀκούσιον ἀμάρτημα ὧ ἄνδρες τῆς τύχης ἐστί, τὸ δὲ ἐκούσιον τῆς γνώμης (V, 92); cf. III, β 2; IV, γ 4; V, 5, 94.⁴²

Again, Antiphon's antitheses characterize his style by their periodic formation.⁴³ A veritable architect in this particular, he fashioned a more symmetrical and coherent period than that of Gorgias, and set a mark for Lysias and Isocrates. Two types may be distinguished.

³⁹ Noticeable in the *Tetralogies*, particularly in III, γ 3-4, and in the proëmium to the "Murder of Herodes."

⁴⁰ Compare V, 14 with VI, 2; V, 84 with VI, 28, 47; V, 88-89 with VI, 6.

⁴¹ Cf. Mueller, *Hist. Gr. Lit.* II², 133 ff., Blass, *Alt. Bered.* II, p. 141.

⁴² Blass remarks (I, 140) that Isocrates would have developed the symmetry of these clauses more fully.

The concepts ἀτυχία, ἀδικία, ἀλήθεια, γνώμη, τύχη, are a kind of stock in trade for Antiphon in his contrasts.

There is a noticeable juggling with the meaning of ἀκούσιος in III, δ 8: ὀρθῶς γὰρ καὶ δικαίως τοῖς ἀκουσίως ἀποκτείναντας ἀκουσίους παθήμασι κολάζει, and the same in III, γ 7.

⁴³ Cf. Belling.

Of the one, the framework is a single contrast (οὗτος μὲν—οὗτος δέ, or the like); each part of the contrast is made to yield as many antitheses as possible. The following is one of Antiphon's most elaborate (III, γ 3): τοσοῦτον δὲ προέχων ἐν τοῖς λόγοις ἡμῶν, ἔτι δὲ ἐν οἷς ἔπρασσε πολλαπλάσια τούτων, οὗτος μὲν οὐχ ὁσίων δέϊται ὑμῶν συχνῶς τὴν ἀπολογία ἀποδέχεσθαι αὐτοῦ· ἐγὼ δὲ δράσας μὲν οὐδὲν κακόν, παθὼν δὲ ἄθλια καὶ δεινά, καὶ νῦν ἔτι δεινότερα τούτων ἔργω, καὶ οὐ λόγῳ εἰς τὸν ὑμέτερον ἔλεον καταπεφευγὼς δέομαι ὑμῶν, ὧ ἄνδρες ἀνοσίων ἔργων τιμωροί, ὁσίων δὲ διαγινώμονες, μὴ ἔργα φανερά ὑπὸ πονηρᾶς λόγων ἀκριβείας πεισθέντας, ψευδῇ τὴν ἀλήθειαν τῶν πραχθέντων ἡγήσασθαι. It will be noticed that the subjects and objects of the members are mutually antithetical (οὗτος μὲν ἐγὼ δέ) likewise the modifiers of the subjects, and those of the verb. Moreover, the modifiers of the subject, verb, and object of the second member are doubly antithetical (i. e., within themselves, by means of minor contrasts and antithetical terms). There is abundant triple paronomasia, chiefly in ν and σ: τοῖς—λόγοις—οἷς; προέχων—τούτων—ὑμῶν; ἄθλια—δεινά—δεινότερα; πονηρᾶς—ἀκριβείας—πεισθέντας; λέγων—τῶν—πραχθέντων. Of similar construction, and breaking up characteristically into four members, is the antithesis in I, 23: δεήσεται δ' ὑμῶν οὗτος μὲν ὑπὲρ τῆς μητρὸς τῆς αὐτοῦ ζώσης, τῆς ἐκέκινον διαχρησαμένης ἀβούλως τε καὶ ἀθεῶς, ὅπως δίκην μὴ δῶ, ἂν ὑμᾶς πείθῃ, ὣν ἡδίκηκε· ἐγὼ δ' ὑμᾶς ὑπὲρ πατρὸς τ' οἰμοῦ τεθνεῶτος αἰτοῦμαι, ὅπως παντὶ τρόπῳ δῶ. The principal antithesis lies in the participles and in the subordinate clauses. Parison is carefully maintained in minor clause and in prepositional phrase, and the alternate paronomasia adds to the effect of the studied symmetry. Other periods of the same general construction occur II, δ 9; IV, γ 2; V, 2.

Another and probably later type of period is that where the thought is elaborated by a progressive series of clever antitheses, as in V, 73: Εὐ δὲ ἴστε ὅτι ἐλεθῆναι ὑφ' ὑμῶν ἄξιός εἰμι μᾶλλον ἢ δίκην δοῦναι· δίκην μὲν γὰρ εἰκὸς ἐστι διδόναι τοὺς ἀδικοῦντας, ἐλεεῖσθαι δὲ τοὺς ἀδίκως κινδυνεύοντας. κρεῖσσον δὲ χρὴ γίγνεσθαι αἰεὶ τὸ ὑμέτερον δυνάμενον ἐμὲ δικαίως σάζειν, ἢ τὸ τῶν ἐχθρῶν βουλόμενον ἀδίκως με ἀπολλύναι. ἐν μὲν γὰρ τῷ ἐπισχεῖν ἐστι τὰ δεινὰ ταῦτα ποιῆσαι ἃ οὗτοι κελεύουσιν· ἐν δὲ τῷ παραχρῆμα οὐκ ἔστιν ἀρχὴν ὀρθῶς βουλευέσθαι. We have first the μᾶλλον ἢ statement introducing the second antithesis; lastly, the concluding γὰρ antithesis. A similar type of period occurs IV, δ 6; V, 5, 91.

Turning more specifically to characteristics of the individual antitheses, we find that Antiphon employed a number of antitheses in which

each clause contains three words opposed to as many in the other; cf. I, 5; III, γ 4; IV, γ 2; V, 3, 73. Over twice as many contain two opposed words in each clause: II, γ 11, δ 11; III, β 2, 8, γ 11; V, 5, 13, 48, 86, 89, 91, 94 bis: the number of those containing a single *ἐναντίον* in each clause is proportionately larger. The ratio throughout is not markedly different from that which obtains in the clausal antitheses of Lysias and Isocrates. The antithesis is sometimes partly implied, hence the number of explicitly antithetic words in each clause would not accurately gauge the antithetic value or intensity: *τοῖς μὲν μαρτυροῦσιν ἀπιστεῖν ὑμᾶς κελεύουσι, τοῖς δὲ λόγοις οὓς αὐτοὶ λέγουσι πιστεύειν φασὶ χρῆναι* (V, 84—VI, 28; cf. Lys. VII, 33, and *μαρτυροῦσι μᾶλλον ἢ κατηγοροῖς*, Isae. XII, 8).⁴⁴ These range from those instances where in one of the clauses the corresponding antonym is paraphrased (as in the above example, or *ὀρθῶς γνῶτε-ψευσθήτε*, V, 46) to those in which two corresponding members of the antithesis express opposite thought without trace of antonyms (e. g., V, 35). Partly implied antitheses occur I, 26; IV, α 1, γ 3, 4; V, 5, 49, 75.

The breaking up of an antithesis into a certain number of principal and subordinate clauses, correspondingly antithetical, is characteristic of Antiphon, and is seldom noticed in other orators; cf. V, 2: *οὐ μὲν γάρ με ἔδει κακοπαθεῖν τῷ σώματι μετὰ τῆς αἰτίας τῆς οὐ προσηκούσης, ἐνταυθοῖ οὐδὲν με ὠφέλησεν ἡ ἐμπειρία. οὐ δέ με δεῖ σωθῆναι μετὰ τῆς ἀληθείας εἰπόντα τὰ γενόμενα, ἐν τούτῳ με βλάπτει ἡ τοῦ λέγειν ἀδυναμία*.⁴⁵ See also I, 23; III, γ 4, 11; IV, γ 3, 4, δ 6; V, 3, 5, 7, 46. While Antiphon confined himself mainly to the opposition of coördinate clauses, one clause of an antithesis is not infrequently subordinated. The subordinate clause may be 1. Relative: *ἃ μὲν οὖν μετὰ τῆς πόλεως ὅλης ἀνάγκη μᾶλλον ἢ γνώμη ἐπραξε, τούτων οὐ δίκαιός ἐστιν ὁ ἔμὸς πατήρ ἰδίᾳ δίκην διδόναι* (V, 79),⁴⁶ cf. I, 4; V, 13, 94; VI, 7, 47; 2. Participial: *παραίνῳ ὑμῖν, μὴ τὸν ἀναίτιον καταλαβόντας τὸν αἰτιον ἀφεῖναι* (II, δ 11), also III, γ 9; IV, γ 1; V, 17; 3. Comparative: *πολλῷ ἂν ὑμεῖς δικαιοτέρον ἐκρίνεσθε ἢ ἐγὼ νῦν φεύγω ὑφ' ὑμῶν ἀδίκως* (V, 48), and I, 27; III, δ 5; V, 3, 18, 73. A direct antithesis of

⁴⁴ One word is often balanced against two; see I, 27; II, δ 1, 9; III, β 8; V, 3; VI, 8.

⁴⁵ The use of the negative antonym (*οὐδὲν ὠφέλησεν*) suggests a false antithesis to *βλάπτει*. Cf. Lys. XXX, 16 (*μηδεμίαν τιμωρίαν ποιήσασθε*), Isoc. XII, 31 (*μὴ λίσαν ἡττομένους*), Demosth. XXIII, 193 (*μὴ παθεῖν*).

⁴⁶ Cf. *ἴδιος*—*πόλις*, II, δ 11, and Lys. XXXI, 10; also, *τὸ κοινὸν*—*ἴδιος* (V, 13). See *ἰδίᾳ-κοινῇ* Andoc. III, 27; these are the only instances of the *ἴδιος-κοινός* antithesis in the orators before Lysias and Isocrates (excepting those in Andoc. IV).

two subordinate clauses (mainly participial) is not uncommon: οὔτε κατασχόντες εἰς τὸ χωρίον τοῦτο ἀπὸ παρασκευῆς οὐδεμίας, ἀλλ' ἀνάγκη χρησάμενοι (V, 22); similarly, I, 5; II, δ 1; III, β 8, γ 3 bis δ 9; V, 84 (—VI, 28).

Artificial or defective antithesis. This kind of writing is not so extensive or so noticeable in Antiphon as in Gorgias. Words are sometimes added for the sake of symmetry, as in IV, γ 2: τοὺς μὲν γὰρ ἢ τε μεγαλοφροσύνη τοῦ γένους ἢ τε ἀκμὴ τῆς ῥώμης ἢ τε ἀπειρία τῆς μέθης ἐπαίρει τῷ θύμῳ χαρίζεσθαι, τοὺς δὲ ἢ τε ἐμπειρία τῶν παροινουμένων ἢ τε ἀσθένεια τοῦ γήρως ἢ τε δύναμις τῶν νέων φοβοῦσα σωφρονίζει, where δύναμις etc., is added merely to balance μεγαλοφροσύνη—the chiasm, antithesis, and alternate paronomasia between the other terms not appearing in these; similarly, ἀτρεμίζειν, in II, δ 9. In V, 59, the antithesis between φανεράν and ἀφανεῖ is strained: ἐγὼ μὲν γὰρ σοῦ φανεράν τὴν πρόνοιαν εἰς ἐμὲ ἀποδείκνυμι, σὺ δ' ἐμὲ ἐν ἀφανεῖ λόγῳ ζητεῖς ἀπολέσαι. Similarly, κοινόν—ιδίᾳ, in V, 13, and ἀκούσιος—ἐκούσιος in I, 26 and II, γ 1; IV, δ 8 (cf. III, γ 7, δ 8). The λόγος—ἔργον antithesis in III, γ 3 seems strained when, speaking of the length of his opponent's speech, he says τοσοῦτον δὲ προέχων ἐν τοῖς λόγοις ἡμῶν, ἔτι δὲ ἐν οἷς ἔπρασσε πολλαπλάσια τούτων. Again, the antithesis implied by the terms (λόγος—ἔργον) is nil in III, δ 5: θέλω δὲ μὴ πρότερον ἐπ' ἄλλον λόγον ὀρμῆσαι, ἢ τὸ ἔργον ἔτι φανερώτερον καταστήσαι, ὁποτέρου αὐτῶν ἐστί.⁴⁷ The terms τύχη—ἀτυχία convey a false antithesis in IV, δ 8: ὁ μὲν γὰρ ἀκουσίως πάντα δράσας καὶ παθὼν ἀλλοτρίᾳ τύχῃ κέχρηται· ὁ δὲ ἐκουσίως πάντα δράσας, ἐκ τῶν αὐτοῦ ἔργων τὴν τύχην προσαγαγόμενος, τῇ αὐτοῦ ἀτυχίᾳ ἡμαρτεν.⁴⁸

⁴⁷ Cf. Thucy. II, 40, 2: μὴ προδιδαχθῆναι μᾶλλον λόγῳ πρότερον ἢ ἐπὶ ᾧ δεῖ ἔργῳ ἐλθεῖν. Similarly, Lys. I, 21: ἐγὼ γὰρ οὐδὲν δέομαι λόγων, ἀλλὰ τὸ ἔργον φανερόν γενέσθαι, κτλ. For the transition antithesis, cf. Ant. V, 25: τὰ μὲν γενόμενα ταῦτ' ἐστίν· ἐκ δὲ τούτων ἤδη σκοπεῖτε τὰ εἰκότα.

⁴⁸ If the mere corresponding position of two words in antithetic clauses be taken as an indication of false antithesis, we should have one between ἀσεβεῖ and συγχεῖ in IV, α 2: ἀσεβεῖ μὲν περὶ τοὺς θεούς, συγχεῖ δὲ τὰ νόμιμα τῶν ἀνθρώπων. But this is not always a sure indication; cf. IV, γ 4: ὁ μὲν γὰρ ἐξ ὧν ἔδρασεν ἐκεῖνος διαφθαρεῖς, οὐ τῇ ἑαυτοῦ ἀμαρτίᾳ ἀλλὰ τῇ τοῦ πατάξαντος χρησάμενος ἀπέθανεν· ὁ δὲ μείζω ὧν ἠθέλε πρᾶεας, τῇ ἑαυτοῦ ἀτυχίᾳ ὧν οὐκ ἠθελεν ἀπέκτεινεν: ἀμαρτία—ἀτυχία is not a false antithesis here because the speaker has just pointed out the distinction between ἀτυχία and συμφορά; τῇ ἑαυτοῦ ἀμαρτίᾳ is here obviously a variant for συμφορά; hence, there is a real distinction meant between ἀτυχία and ἀμαρτία. Similarly, in the above example, ἀσεβεῖ and συγχεῖ are merely the appropriate terms for θεούς and νόμιμα. See above note 21, p. 7.

ANDOCIDES

The paratactic sentence-structure of Andocides, and the ever recurring parentheses are ill-adapted for the studied artifices of the sophistic rhetoric. Formal antitheses are rare in the first two orations. Rhetorical design is doubtful. The contrasts express little more than what is naturally inherent in the language. Parallelism is secured by contrasting an imaginary but impossible course of action with the actual and only possible course, by opposing past to present, and by comparing the ostensible motives of the accusers with the real ones. This is to employ the type of antithesis mentioned by Hermogenes (Spengel II, 236). Antiphon first brought rhetoric from theory into practice; Andocides was untainted by the sophistic rhetoric, unaffected by theories of style. If he used antithetical expressions, it was the natural result of an effort to express himself forcibly. The loose sentence-structure of the first two orations becomes more consecutive and periodic in the third. In the latter oration, accordingly, we find better formed antitheses. Less rigid than Antiphon's, they are better adapted for popular discourse; although few in number, they are effectively used, and foreshadow later types of construction.

Typical of Andocides's early style is the effort at antithetical phraseology in *De Myst.* 57-59, where the orator is trying to justify his conduct as an informant in the Hermae matter: τί ἂν ὑμῶν ἕκαστος ἐποίησεν; εἰ μὲν γὰρ ἦν δυοῖν τὸ ἕτερον ἐλέσθαι, ἢ καλῶς ἀπολέσθαι ἢ αἰσχροῶς σωθῆναι, ἔχοι ἂν τις εἰπεῖν κακίαν εἶναι τὰ γενόμενα. A parenthesis follows: καίτοι πολλοὶ ἂν καὶ τοῦτο εἵλοντο, τὸ ζῆν περὶ πλείονος ποιησάμενοι τοῦ καλῶς ἀποθανεῖν. The previous design is then resumed in ὅπου δὲ τούτων τὸ ἐναντιώτατον ἦν, σιωπήσαντι μὲν αὐτῷ τε αἰσχιστα ἀπολέσθαι μηδὲν ἀσεβήσαντι thus breaking up into a second antithesis, the thought of which is spun out for eight or ten lines until the sentence looses its original structure. It is again resumed in 59 and carried through: ταῦτα μὲν οὖν ἦν ἐμοῦ μὴ εἰπόντος· εἰπὼν δὲ τὰ ὄντα αὐτός τε ἐσφζόμεν καὶ τὸν πατέρα ἐσφζον καὶ τοὺς ἄλλους συγγενεῖς, καὶ τὴν πόλιν ἐκ φόβου καὶ κακῶν τῶν μεγίστων ἀπήλλαττον.

More successful is the effort in I, 144-145: εἰδὼτα μὲν οἷόν ἐστι πόλεως τοιαύτης πολίτην εἶναι, εἰδὼτα δὲ οἷόν ἐστι ξένον εἶναι καὶ μέτοικον ἐν τῇ τῶν πλησίον, ἐπιστάμενον δὲ οἷον τὸ σωφρονεῖν καὶ ὀρθῶς βουλεύεσθαι,

ἐπιστάμενον δ' οἷον τὸ ἀμαρτόντα πράξει κακῶς, etc.⁴⁹ Again, in I, 6, he says οἱ μὲν γὰρ ἐκ πολλοῦ χρόνον ἐπιβουλεύσαντες καὶ συνθέντες, αὐτοὶ ἄνευ κινδύνων ὄντες, τὴν κατηγορίαν ἐποιήσαντο· ἐγὼ δὲ μετὰ δέους καὶ κινδύνου καὶ διαβολῆς τῆς μεγίστης τὴν ἀπολογίαν ποιούμαι.⁵⁰

The σώμα—γνώμη antithesis in II, 24 is one of Andocides's best: εἰ γὰρ ὅσα οἱ ἄνθρωποι τῇ γνώμῃ ἀμαρτάνουσι, τὸ σώμα αὐτῶν μὴ αἰτιὸν ἔστιν, ἐμοῦ τὸ μὲν σώμα τυγχάνει ταῦτόν ἐτι ὄν, ὅπερ τῆς αἰτίας ἀπήλλακται, ἡ δὲ γνώμη ἀντὶ τῆς προτέρας ἐτέρα νυνὶ παρέστηκεν.⁵¹

Antithetic periods, or a succession of antitheses around a single theme, are more common in Andocides than single instances, as in III, 28: ἐγὼ μὲν οὖν ἐκεῖνο δέδοικα μάλιστα, ὧ Ἀθηναῖοι, τὸ εἰθισμένον κακόν, ὅτι τοὺς κρείττους φίλους ἀφιέντες αἰεὶ τοὺς ἥττους αἰρούμεθα,⁵² καὶ πόλεμον ποιοῦμεθα δι' ἐτέρους, ἐξὸν δι' ἡμᾶς αὐτοὺς εἰρήνην ἄγειν. Similarly, III, 12, 30.⁵³

The fourth oration is much more highly antithetic than the genuine speeches of Andocides.⁵⁴ While it has about the same number of 1) (1 an-

⁴⁹ A feature of expression peculiarly Andocidean in its pathos is that where the fourth member of a parallelism designedly repeats and emphasizes the thought of the second: καὶ ὁμῶς τό γε δυστυχέστατος εἶναι ἀνθρώπων οὐδαμῇ ἐκφεύγω, ὅτε δὴ προαγομένης μὲν τῆς πόλεως ἐπὶ ταύτας τὰς συμφορὰς οὐδεὶς ἐμοῦ ἤρχετο γίγνεσθαι δυσδαιμονέστερος, μετισταμένης δὲ πάλιν εἰς τὸ ἀσφαλὲς ἀπάντων ἐγὼ ἀθλιώτατος (II, 9). Cf. II, 16, and Ant. V, 2; Lys. XIII, 2; XVIII, 8; Isoc. IV, 124; V, 68; VI, 5; XVII, 10.

⁵⁰ Almost the identical antithesis occurs Lys. XIX, 3. Cf. Ant. VI, 7; Hyperid. Λυκοφ. 8, etc.

Dryden, in his postscript to his Translations of Vergil, says: "What Virgil wrote in the vigor of his age, in plenty and at ease, I have undertaken to translate in my declining years; struggling with wants, oppressed with sickness, curbed in my genius, liable to be misunderstood in all I write."

⁵¹ Cf. Isoc. XVI, 50 (τὰναντία—τὴν αὐτήν). Other antitheses with two words in each member opposed are I, 6, 53, 145; III, 1, 17, 28 bis.

⁵² For the terms of the antithesis, cf. III, 23; also, Ant. II, β 11; IV, α 1; Isoc. IV, 53. See also Isoc. VI, 64.

⁵³ III, 30 is a succession of antitheses formed by means of ἀντί; cf. I, 93: ἀντὶ μὲν φυγάδος πολίτης, ἀντὶ δὲ ἀτίμου συκοφάντης. See also ἐκ—εἰς, I, 144.

⁵⁴ In dealing with spurious orations I have endeavored to give any indications as to authorship which the antitheses seem to show, and to point out antithetic peculiarities which the orations in general possess.

References to spurious orations, when given among other data, are enclosed in square brackets []. In the following pages two numbers juxtaposed in half-brackets, as 1) (1, 2) (2, 3) (3, etc.), indicate the number of opposed words in each member of the antithesis.

titheses as Andoc. III, it has as many 2) (2 antitheses as are found in the three Andocidean orations together (Cf. IV, 4, 5, 9, 16, 21, 27 bis, 36, 41). The direct antithesis of two subordinate (participial) clauses of equal rank, as τοῦ μὲν ὀνόματος φροντίζοντας, τοῦ δὲ πράγματος ἀμελοῦντας (IV, 27), occurs frequently in this oration (16, 21, 27 bis, 36); common in Lysias and Isocrates, the form occurs but once in Andocides (III, 6). Synonyms are freely used in order to gain symmetry of expression in the members. There is hardly one of the antitheses in this oration in which homoeoteleuton, parison or paronomasia are not one or all to be observed.⁵⁵ These features are foreign to Andocides's style, and, together with the treatment of special topics in the discourse, indicate a late sophist as the author.⁵⁶ Many resemblances point to Lysias as the model.

The speech opens with an οὐκ—ἀλλά expression (cf. also IV, 36, 42), which is rarely met with in Andocides. The speaker then continues (IV, 1): πολίτου δὲ ἀγαθοῦ νομίζω προκινδυνεύειν ἐθέλειν τοῦ πλήθους, καὶ μὴ καταδείσαντα τὰς ἔχθρας τὰς ἰδίας ὑπὲρ τῶν δημοσίων ἔχειν ἡσυχίαν· διὰ δὲ μὲν τοὺς τῶν ἰδίων ἐπιμελουμένους οὐδὲν αἱ πόλεις μείζους καθίστανται, διὰ δὲ τοὺς τῶν κοινῶν μεγάλοι καὶ ἐλεύθεροι γίγνονται.⁵⁷ The homoeoteleuton (καθίστανται—γίγνονται) and paronomasia (μεγάλοι καὶ ἐλεύθεροι, δημοσίων—ἰδίων—κοινῶν) are conspicuous; similarly, in IV, 2: προθύμων μὲν καὶ ἀγαθῶν ἀνδρῶν ὑμῶν τυγχάνων, δι' ὅπερ σῶζομαι, πλείστοις δὲ καὶ δεινοτάτοις ἐχθροῖς χρώμενος, ὑφ' ὧν διαβάλλομαι (Cf. Ant. V, 46).

ὥστε οὐ περὶ τῶν παρεληλυθότων ἀδικημάτων αὐτὸν τιμωροῦνται, ἀλλ' ὑπὲρ τῶν μελλόντων φοβοῦνται (IV, 36) resembles Lys. XV, 9: εἰ εἰδότες ὅτι ὑπὲρ τῶν παρεληλυθότων ὀλίγους τιμωρησάμενοι πολλοὺς ποιήσετε κοσμιωτέρους.⁵⁸

LYSIAS

In contrast with that of Antiphon, it was seen that Andocides's use of antithesis was dictated by natural impulse rather than by a pre-

⁵⁵ Cf. IV, 1, 2, 4, 5, 12, 16, 21, 27, 36.

⁵⁶ Cf. Blass, I, p. 338.

⁵⁷ The ἴδιος—κοινός antithesis (cf. IV, 1, 4, 11, 18, 42) is found but once in Andocides (III, 27); it is common in Lysias (cf. ἴδιος—δημόσιος, XXI, 15, 19; XXV, 25), and in Isocrates.

⁵⁸ Cf. Lysias XXII, 20; XXXI, 24; XXXIII, 6.

With IV, 5: οἶμαι δὲ καὶ τοὺς φίλους ὑμῶν ἐν ταύτῃ μάλιστα τῇ ἡμέρᾳ λυπεῖσθαι καὶ τοὺς ἐχθροὺς ἡδεσθαι, cf. Lys. XIV, 42: (ἀισχύνεσθαι—φιλοτιμείσθαι); and Isoc. IX, 32 (ἐχθροὺς—φίλοις). With ἐλλείπειν—ὑπερβάλλειν (IV, 4), cf. διαφέρειν—ἐλλείπειν, Lys. [II, 4]. For πολεμίους—συμμάχους (IV, 41), cf. Lys. [II, 10], Isoc. IV, 152.

conceived theory (φύσει μᾶλλον ἢ νόμῳ, as Isocrates would express it). Lysias holds a middle ground. The characteristic simplicity of his style, and the habitual avoidance of figures yield to his love of antithesis and parallelism.⁵⁹ His style is not fundamentally antithetic like that of Antiphon or Isocrates. He systematically employed synonyms in developing a regular symmetry in the members of his antitheses; in this he resembled Gorgias. And Gorgianic embellishment is not lacking; it is only a secondary feature of his style however. The antitheses often further the argument and pleasantly relieve the ordinary plainness of his writing. The following examples, grouped as far as possible according to the structural form, are intended to give a concrete idea of his antithetic style.

Antitheses with clauses coördinate: οἱ τῷ μὲν λόγῳ τῷ δὲ μὲν πολέμοισι, τῷ δὲ ἔργῳ τῶν ὑμετέρων ἐπιθυμοῦσιν (XXXIV, 5);⁶⁰ τὰ μὲν πόρρω ὑπὸ Λακεδαιμονίων ἐτέμενετο, τὰ δ' ἐγγὺς ὑπὸ τῶν φίλων διηρπάζετο (VII, 6);⁶¹ δεινὸν γὰρ ἔμοιγε δοκεῖ εἶναι, εἰ ἐξ ὧν μὲν ἥδη ἡμάρτηκε μηδέποτε τιμωρηθήσεται, ἐξ ὧν δὲ μέλλει εὖ ποιήσῃν ἥδη τιμιμῆσεται (XXXI, 24; one of Lysias's most complete antitheses).

Antitheses with one clause subordinate: in these the clause is 1. Participial (the participle being itself antithetic to the main verb, or the clause containing words antithetic to those in the main, or both): ὥστ' ἐπὶ τοῦτοις ἐστὶ πάντα τὰ κακὰ ἐργασμένοις τὴν πόλιν πάντα τὰγαθὰ περὶ αὐτῶν λέγειν (XII, 33); cf. III, 3; XII, 45, 88, 91; XV, 9; XXV, 23; XXXI, 6; XXXIII, 6, 8; XXXIV, 9; 2. Relative, final, etc.: οὐ γὰρ δὴ χάριν γε ὑμῖν ἀποδώσει τῇ ψήφῳ κρύβδην εὖ παθῶν, ὃς τῶν φίλων τοὺς φανερώς αὐτὸν εὖ ποιήσαντας

⁵⁹ Cf. Photius: ἰδίωμα Λυσίου καὶ τὸ τὰς ἀντιθέσεις προάγειν. Jebb remarks that his love of antithesis is the one thing that mars the *ēthos* in Lysias (*Att. Or.* I, 167).

⁶⁰ The dative of specification is frequent in λόγος—ἔργον and ἴδιος—κοινός antitheses; cf. Andoc. III, 1, 27; Lys. XIII, 28 (where προσποιεῖ is substituted); XXI, 16; Isoc. IV, 181; V, 74; XII, 142; Aeschin. III, 89, 102; Demosth. XXX, 25; [XL, 1].

Notice that πολέμοισι—ἐπιθυμοῦσιν are balanced, but not really antithetic; for similar instances, cf. the above from Lysias, and Lys. XII, 7 (ἀποκτινύναι—λαμβάνειν); 26 (ἀντέλεγε—συνελάμβανε); 80 (ἐπιβουλεύετε—ἀφῆτε); XVI, 19 (φιλεῖν—σκοπεῖν) XXIV, 17 (ἐξωνοῦνται—ἀναγκάζονται); XXXI, 4 (ἀπειρίαν—κακίαν). Cf. below, note 67.

⁶¹ For other 2) (2 coördinate antitheses, cf. III, 47; VII, 26, 33; XII, 2, 89, 92; XIV, 30, 33, 42; XV, 7; XVI, 18; XVIII, 2, 15; XXIV, 18; XXV, 16; XXVII, 10; XXX, 26; XXXI, 30; XXXIII, 6.

κακῶς ποιεῖ (XV, 10);⁶² cf. XII, 39 bis, 91; XVIII, 25; XXIV, 7 bis, 22 bis; XXIX, 1; XXXI, 10; 3. Comparative: ἐλάττω γὰρ οὐσίαν κατέλιπε τοῖς παισὶν ἢ αὐτὸς παρὰ τῶν ἐπιτροπευσάντων παρέλαβεν (XIX, 52); cf. XII, 80, 86, 89; XIII, 92; XVII, 9; XVIII, 9; XIX, 37, 61; XXI, 15; XXIII, 12; XXV, 32.⁶³

Mutually antithetic subordinate clauses (mainly participial): ὥσπερ πολλῶν ἀγαθῶν αἰτίου ἀλλ' οὐ μεγάλων κακῶν γεγεννημένου (XII, 64); τῶν μὲν παρόντων καταφρονῶν τῶν δὲ ἀπόντων ἐπιθυμῶν (XII, 78); cf. XII, 54, 59; XIII, 15; XV, 12; XVI, 13; XVIII, 19 bis.

Partly implied antitheses: 1. The corresponding antonym paraphrased: ψεύση δὲ μηδέν, ἀλλὰ πάντα τ' ἀληθῆ λέγει (I, 18; τ' ἀληθῆ λέγω = ἀλεθεύω); similarly, VII, 26 (μικράς—τοὺς περὶ τοῦ σώματος); XII, 63 (ἀκόντων—ἐξαπατήσας τοὺς πολεμίους); XII, 90 (ὀργιζόμενοι—ἐπιθυμηταὶ ὄντες); XVIII, 9 (ὀργίζετο—χάριν ᾗθει); XIX, 60; XXIV, 16 bis; XXVII, 11; 2. Antithetic thought in two corresponding members, but no explicit antonyms: πράξαντες μὲν ὧν ἐφίενται τύραννοι τῆς πόλεως ἔσονται, δυστυχήσαντες δὲ τὸ ἴσον ὑμῖν ἔξουσιν (XII, 35; cf. Ant. III, β 6; Isoc. V, 68); similarly, XII, 47; XIV, 46; XVIII, 25; XXV, 29.⁶⁴

Extended antithetic writing. In order to enliven the discourse or press a particular contention, Lysias often follows up one antithesis directly with another, as in XVIII, 15: οὐκ οὖν αἰσχρόν, εἰ ἂν μὲν Λακεδαιμονίοις συνθέσθε βεβαιώσετε, ἂν δὲ αὐτοῖς ἐψηφίσασθε οὕτω 'ραδίως διαλύσετε, καὶ τὰς μὲν πρὸς ἐκείνους συνθήκας κυρίας ποιήσετε, τὰς δὲ πρὸς αὐτοὺς ἀκύρους;⁶⁵ similarly, in XXIV, 22; XXV, 30; XXXI, 6; XXXIII, 6, 8; XXXIV, 5; or he groups several such around a single theme, as in XXIV, 16, where the speaker contends that it is the men of affluence and strength who are prone to be insolent: οὐ γὰρ τοὺς πενομένους καὶ λίαν ἀπόρως διακειμένους ὑβρίζειν εἰκός, ἀλλὰ τοὺς πολλῶν πλείω τῶν ἀναγκαίων κεκτημέ-

⁶² For the terms, cf. XII, 91, and λάθρα—φανερῶς: *Antoc.* [IV, 21]; *Isoc.* VII, 58; Other antithetic adverbs in Lysias occur VII, 38; XIII, 2; XIX, 54; XXIV, 7; XXXI, 4.

⁶³ 2) (2 subordinate antitheses occur III, 3; XII, 89; XV, 9; XXI, 15; XXIV, 7; 3) (3: XII, 33; XV, 10; XXIV, 7, 22.

⁶⁴ Cf. III, 5: καὶ ἐγὼ μὲν εὖ ποιῶν αὐτὸν ἤξιον εἶναι μοι φίλον, αὐτὸς δὲ ὑβρίζων καὶ παρανομῶν ὥστε ἀναγκάσειν αὐτὸν ποιεῖν ὅτι βούλοιτο. Other examples of two terms vs. one are XII, 24 (ἀσεβής—ὅσιον καὶ εὐσεβής); XIX, 2 (παρασκευὴν καὶ προθυμίαν—ἀπειρίαν); XXV, 6; XXIX, 4. Negative antithesis is secured in III, 37; X, 11; XIII, 96; XXV, 26; XXXIV, 11.

⁶⁵ For the form and thought, cf. XII, 47; *Isoc.* IV, 176; XVIII, 24, 68.

νους· οὐδὲ τοὺς ἀδυνάτους τοῖς σώμασιν ὄντας, ἀλλὰ τοὺς μάλιστα πιστεύοντας ταῖς αὐτῶν ῥώμαϊς· οὐδὲ τοὺς ἤδη προσβεβηκότας τῇ ἡλικίᾳ, ἀλλὰ τοὺς ἔτι νέους καὶ νέαις ταῖς διανοαῖς χρωμένους. cf. also VII, 38; XII, 26, 39-40, 79-80; XXIV, 7.⁶⁶

Artificial and defective antitheses. The impulse to write for show (ἐπιδεικτικός) sometimes gained the upper hand with Lysias. A Gorgianic touch is seen in the measured symmetry and end-rhyme of such couplets as ὥστ' ἐπὶ μὲν τοῖς καλοῖς αἰσχύνεσθαι, ἐπὶ δὲ τοῖς κακοῖς φιλοτιμείσθαι (XIV, 42); ὥστε ἰδίᾳ μὲν ζῶν φείδομαι, δημοσίᾳ δὲ ληтурγῶν ἡδομαι (XXI, 16),⁶⁷ or in XXXIII, 6: ὥστε ἄξιον τὸν μὲν πρὸς ἀλλήλους πόλεμον καταθέσθαι, τῇ δ' αὐτῇ γνώμῃ χρωμένους τῆς σωτηρίας ἀντέχεσθαι καὶ περὶ δὲ τῶν παρεληλυθότων αἰσχύνεσθαι, περὶ δὲ τῶν μελλόντων ἔσσεσθαι δεδιέναι, καὶ πρὸς τοὺς προγόνους ἀμιλλᾶσθαι, οἱ τοὺς μὲν βαρβάρους ἐποίησαν τῆς ἀλλοτρίας ἐπιθυμοῦντας τῆς σφέτερας αὐτῶν στερεῖσθαι, τοὺς δὲ τυράννους ἐξελάσαντες κοινῇ ἅπασιν τὴν ἐλευθερίαν κατέστησαν, where we have three consecutive antitheses with homoeoteleuton and paronomasia in —σθαι in the first two, and, in the third, alternate paronomasia in βαρβάρους—τυράννους, ἐποίησαν—κατέστησαν; similarly in XII, 7, περὶ οὐδενὸς ἡγοῦντο is altered merely to secure parison and rhyme: ἀποκτινύνναι μὲν γὰρ ἀνθρώπους περὶ οὐδενὸς ἡγοῦντο, λαμβάνειν δὲ χρήματα περὶ πολλοῦ ἐποιοῦντο; cf. XVI, 19; XIX, 37; XXI, 15; XXXI, 4.⁶⁸

Uncertain or Spurious orations of Lysias. The *Eroticus* (Plato, Phaedrus, 228-234) is either a genuine Lysianic oration or an exceedingly clever imitation.⁶⁹ The author is prodigal of linguistic adornment, but no more so than would be natural for the author of the *Olympiacus* or the *Erastosthenes* in a speech which was probably designed merely for the pleasure of the hearers. The whole is of an antithetical character, being a setting forth of the relative advantages of the non-lover over the lover. The comparison between οἱ μὲν ἐρῶντες and οἱ δὲ μὴ ἐρῶντες occurs seven times in the short speech.

⁶⁶ Cf. Andoc. III, 12, 30.

⁶⁷ Cf. Lys. XIII, 15; XXXIV, 5; also Aeschin. III, 126: εὐπρεπῶς γὰρ ὀνόματι, ἀλλὰ τῷ δ' ἔργῳ αἰσχυρῶς.

⁶⁸ For false antithesis, cf. λόγος-ἔργον in I, 21 (cf. Ant. III, δ 5); οὐδεμίας-ἅπασιν in VII, 17: προθεσμίας δὲ οὐδεμίας οὔσης τῷ κινδυνῷ τοῖς εἰργασμένοις ἅπασιν τὸ χωρίον ὁμοίως προσήκον εἶναι σὺν τὸν σηκόν. The combination of words may have been accidental; yet it seems probable that, having used the one word of the pair, the other naturally followed by association.

⁶⁹ Regarded by Jebb (I, 301), and Blass (I, 423 ff.) as genuine.

Bearing in mind the quotations from Lysias above given, cf. *Phaedr.* 233 C: οὐδὲ διὰ σμικρὰ ἰσχυρὰν ἔχθραν ἀναιρούμενος, ἀλλὰ διὰ μεγάλα βραδέως ὀλίγην ὀργὴν ποιούμενος; again, 234 A: οὐδὲ οἱ διαπραξάμενοι πρὸς τοὺς ἄλλους φιλοτιμήσονται, ἀλλ' οἷτινες αἰσχυρόμενοι πρὸς ἅπαντας σιωπήσονται (cf. *Lys.* XIV, 42); and with XXXIII, 6, cf. *Phaedr.* 232 B: ἐὰν δ' ἐμοὶ πείθῃ, πρῶτον μὲν οὐ τὴν παροῦσαν ἡδονὴν θεραπεύων συνέσομαί σοι, ἀλλὰ καὶ τὴν μέλλουσαν ὠφέλειαν ἔσεσθαι, οὐχ ὕπ' ἔρωτος ἡττώμενος, ἀλλὰ ἑμαυτοῦ κρατῶν, etc.⁷⁰

In orations VI, IX, and XX, the general characteristics of Lysias's antithetical writing are lacking.⁷¹ The antitheses are more formal. There is a careful avoidance of Lysianic excess of adornment—no superfluous words or strained antitheses.⁷² The antitheses of VI are short, but not uniform, or in such numbers as in the *Epitaphios*; they reflect Antiphon⁷³ quite as much as Lysias or Isocrates. In the repeated orations (XI, XV) the antitheses are relatively few, and these for the most part repeated, or faint imitations of those in the preceding speech.^{74 75}

⁷⁰ See also 232 D: ἡγούμενοι ὑπ' ἐκείνων μὲν ὑπερορᾶσθαι, ὑπὸ τῶν συνόντων δὲ ὠφελεῖσθαι, ὥστε πολὺ πλείων ἐλπίς φιλίας αὐτοῖς ἐκ τοῦ πράγματος ἢ ἔχθραν γενήσεσθαι; for the ἡγούμενοι-clause, cf. *Lys.* XVIII, 25; XXII, 19; XXV, 22; for the paronomasia in -σθαι, cf. *Lys.* XXXIII, 6.

⁷¹ Cf. VI, 13 bis, 17 bis, 31, 32, 36, 43, 44, 55; IX, 14, 16, 21; XX, 1, 7, 10 bis, 13, 15 bis, 17.

⁷² Cf. IX, 21: λόγῳ μὲν οὖν περὶ τῆς ἀπογραφῆς ἀγωνίζομαι, ἔργῳ δὲ περὶ πολιτείας (similarly VI, 17); for Lysias the ἔργῳ—λόγῳ antithesis would have sufficed; the corresponding clauses would have been ornate parallelisms. Cf. *Lys.* XIII, 15; XXI, 16; XXXIV, 5.

⁷³ Cf. VI, 18: τὸ μὲν γὰρ ὥσπερ ἀλλότριόν ἐστιν ἀμάρτημα τὸ δ' οἰκεῖον with Ant. V, 91 and 92; VI, 13 (ἀρνοῦνται—ὁμολογεῖ) with Ant. V, 49.

⁷⁴ The following antitheses occur, the parallel sections being indicated by italics: X, 11, 28, 29, 31; [XI, 10, 12]; XIV, 10, 13, 19, 23, 30, 33, 42, 46; [XV, 7, 9, 10, 12]. For παρεληλυθότων—μέλλουσι (XV, 9), cf. *Lys.* XXII, 20; XXXIII, 6; XXXI, 24; for κρίβδην—φανερῶς (XV, 10), cf. XII, 91.

The large number of homoeteleuta in XIV, 42 are cited by Blass (I, 422-493) as evidence of the spuriousness of the oration. These seem little in excess of XIII, 45, or XXXIII, 6, or of Eroticus (Plato, *Phaedr.* 233 E), which Blass accepts as genuine (see I. P. 425, 426, 430).

⁷⁵ *Lys.* XXVI has been declared spurious by Leisi (*Die Rede gegen Evandros*, von Dr. E. Leisi, Druck von Huber & Co., Frauenfeld, 1912). The antithetical style would seem to support such a conclusion. Considering its length and argumentative character, the oration contains fewer antitheses than any other of the generally accepted genuine orations (cf. sections 17, 20, 22); these antitheses, like those of VI and IX, fail to exhibit the more common characteristics of Lysias's antithetical writing.

Decidedly un-Lysianic is the *Epitaphios*,⁷⁶ with its ill-arranged topics loose periods, and numerous concatenated antitheses. Lysias used antithesis sparingly, adapting it to the particular matter in hand. Here parisonic antitheses run by the series, attention having been fixed upon the technique of balanced writing. Lysias interspersed brisk, rhyming antithetic couplets, or enlivened the discourse by an occasional cluster of antithetic statements. Here we have monotonous succession. In vocabulary and composition the style bears a much closer resemblance to that of Isocrates. Mutually antithetic participial clauses are extremely common. This form, comparatively rare in Lysias, is very frequent in Isocrates, particularly in orations IV and VI.⁷⁷ There are also similar antithetic *τόποι*,⁷⁸ and a like extensive use of abstracts.⁷⁹

This general resemblance between the *Epitaphios* and the writings of Isocrates is reflected more specifically in the respective antitheses. We must infer either that the author of the *Epitaphios* borrowed from Isocrates, or that the reverse was the case. A comparative study of the antitheses will be made in the effort to throw light on one side or the other of this vexed question. The passages in the *Epitaphios*, with their antithetic parallels in Isocrates and the other orators, are as follows:

⁷⁶ Jebb regards the oration as the work of a late sophist; Blass thinks it spurious, and that it was composed prior to the *Panegyricus* of Isocrates. Wolff thinks it was composed subsequently to the *Panegyricus*, and in imitation of Isocrates. See on the subject, Blass I, 442-446; Jebb I, 203 ff.; L. Le Beau: *Lysias's Epitaphios als echt erwiesen*, Stuttgart, 1863; H. Eckert: *De Epitaphio Lysias falso tributo*, Berl. 1868; E. Wolff: *Quae ratio intercedat inter Lysiae epitaphium et Isocratis panegyricum*, Berlin, 1895.

⁷⁷ 1) (1 antitheses of this type occur: Epitaph. 5, 8, 10, 14, 32, 37, 56 bis, 62, 68, (cf. 46, 51, 61, 67); Lys. XII, 64; XIII, 15 (cf. XII, 59, 78; XVI, 13; XVIII, 19 bis); Isoc. IV, 68, 80, (cf. 27, 34, 71, 81, 90, 128, 132, 151 bis, 152); Isoc. VI, 15, 42, 49, 104, (cf. 36, 58, 87 bis).

⁷⁸ *θηρία-ἄνθρωποι* (Epitaph. 19) occurs Isoc. XII, 121; XV, 214.

νόμος-λόγος (Ibid.) occurs Isoc. XII, 174; XV, 82.

ἀρετή-πλῆθος (Epitaph. 23) occurs Isoc. IV, 71; VI, 60.

φύσις-νόμος (Epitaph. 61) occurs Isoc. I, 10; IV, 105; IX, 54.

⁷⁹ See Epitaph. 19, 33, 64, 67, 69, 76; for Isocrates, see below, p. 62.

*Epitaphios**Isocrates*

- | | | |
|---|---|---|
| <p>6 τῇσδε μὲν πόλεως διὰ τὴν ἀρετὴν ἀθάνατον τὴν μνήμην ἐποίησαν, τὴν δὲ ἑαυτῶν πατρίδα διὰ τὴν ἐνθάδε συμφορὰν ἀνώνυμον κατέστησαν.</p> <p>81 ἐπειδὴ θνητῶν σωμάτων ἔτυχον, ἀθάνατον μνήμην διὰ τὴν ἀρετὴν αὐτῶν κατέλιπον.</p> | <p>I, 50</p> <p>IV, 84</p> <p>IX, 71</p> <p>XIV, 25</p> <p>V, 60</p> <p>IV, 53</p> <p>X, 17</p> <p>IV, 24</p> | <p>τὸν μὲν διὰ τὴν ἀρετὴν ἀθάνατον ἐποίησε, τὸν δὲ διὰ τὴν κακίαν ταῖς μεγίσταις τιμωρίαις ἐκόλασεν.</p> <p>καὶ γὰρ ἐκείνων τὰ μὲν σώματα ταῖς τῆς φύσεως ἀνάγκης ἀπέδοσαν, τῆς δ' ἀρετῆς ἀθάνατον τὴν μνήμην ἐποίησαν.</p> <p>θνητὸς γενόμενος ἀθάνατον τὴν περὶ αὐτοῦ μνήμην κατέλιπε.</p> <p>ἀλλὰ πολλοὶ δὲ τῆς ἀλλοτρίας ἀδίκως ἐπιθυμήσαντες περὶ τῆς αὐτῶν δικαίως εἰς τοὺς μεγίστους κινδύνους κατέστησαν.</p> <p>πεισθέντες γὰρ ὑπ' αὐτοῦ τῆς κατὰ θάλατταν δυνάμεως ἐπιθυμῆσαι καὶ τὴν κατὰ γῆν ἡγεμονίαν ἀπώλεσαν.</p> <p>ἐκ τῶν τοιούτων ὁμως ἡρώμεθα τοῖς ἀσθενέστεροις καὶ παρὰ τὸ σύμφορον βοηθεῖν μᾶλλον ἢ τοῖς κρείττοσι τοῦ λυσιτελοῦντος ἕνεκα συναδικεῖν.</p> <p>τοῦ μὲν [Heracles] ἐπίπονον καὶ φιλοκίνδυνον τὸν βίον κατέστησε, τῆς δὲ περίβλεπτον καὶ περιμάχτην τὴν φύσιν ἐποίησεν.</p> <p>ταύτην γὰρ οἰκοῦμεν οὐχ ἑτέρους ἐκβαλόντες οὐδ'</p> |
| <p>6 ἑκεῖναι μὲν οὖν τῆς ἀλλοτρίας ἀδίκως ἐπιθυμήσασαι τὴν ἑαυτῶν δικαίως ἀπώλεσαν.</p> | | |
| <p>12 καὶ ἡξίουν ὑπὲρ τῶν ἀσθενεστέρων μετὰ τοῦ δικαίου διαμάχεσθαι μᾶλλον ἢ τοῖς δυναμένοις χαριζόμενοι τοὺς ὑπ' ἐκείνων ἀδικουμένους ἐκδοῦναι.</p> | | |
| <p>16 ὁ μὲν [Heracles] γὰρ, καίπερ ὦν ἀγαθῶν πολλῶν αἷτιος ἅπασιν ἀνθρώποις, ἐπίπονον καὶ φιλόνικον καὶ φιλότιμον αὐτῷ καταστήσας τὸν βίον τοὺς μὲν ἄλλους ἀδικοῦντας ἐκόλασεν.</p> | | |
| <p>17 οὐ γὰρ ὥσπερ πολλοί, πανταχόθεν συνειλεγμένοι καὶ ἑτέρους</p> | | |

ἐκβαλόντες τὴν ἀλλοτρίαν
ῥῆσαν, ἀλλ' αὐτόχθονες ὄντες
τὴν αὐτὴν ἐκέκτηντο μητέρα καὶ
πατρίδα.

ἐρήμην καταλαβόντες, οὐδ'
ἐκ πολλῶν ἐθνῶν μιγάδες
συλλεγέντες ἀλλ' οὕτω
καλῶς καὶ γνησίως γεγόνα-
μεν, ὥστ' ἐκ ἥσπερ ἔφουμεν,
ταύτην ἔχοντες ἅπαντα
τὸν χρόνον διατελοῦμεν,
αὐτόχθονες, ὄντες κτλ.

20 μόνοι γὰρ ὑπὲρ ἀπάσης τῆς IV, 86
Ἑλλάδος πρὸς πολλὰς μυριάδας
τῶν βαρβάρων διεκινδύνευσαν.

τὸν κοινὸν πόλεμον ἴδιον
ποιησάμενοι πρὸς τοὺς
ἀπάσης τῆς Ἑλλάδος κατα-
φρονήσαντας ἀπήντων τὴν
οἰκίαν δύναμιν ἔχοντες
ὀλίγοι πρὸς πολλὰς μυριά-
δας, ὥσπερ ἐν ἀλλοτρίαις
ψυχαῖς μέλλοντες κινδυν-
εύσειν.

24 ταῦτα μία γνώμη πάντες ἀπήν-
των ὀλίγοι πρὸς πολλοὺς ἐνόμιζον
γὰρ τὰς μὲν ψυχὰς ἀλλοτρίας
διὰ τὸν θάνατον κεκτηῖσθαι, τὴν
δ' ἐκ τῶν κινδύνων μνήμην ἴδιαν
καταλείψειν.

Epitaphios

Isocrates

Other Orators

23 οὐκ ἐφοβήθησαν τὸ IV, 71
πλῆθος τῶν ἐναντίων
ἀλλὰ τῇ αὐτῶν ἀρετῇ
μᾶλλον ἐπίστευσαν.⁸⁰

τῶν μὲν πολε-
μίων ἀνυπόσ-
τατον οἰομένων
εἶναι διὰ τὸ
πλῆθος, τῶν
δὲ συμμάχων
ἀνυπέρβλεπ-
τον ἡγουμένων
ἔχειν τὴν ἀρε-
τήν.

Lycurg. 108 καὶ κατα-
φανῇ
ἐποίησαν
τὴν ἀνδ-
ρείαν τοῦ
πλούτου
καὶ τὴν
ἀρετὴν
τοῦ
πλήθους
περιγιγ-
νομένην.

⁸⁰ Cf. Andoc. I, 107: νομίσαντες τὴν σφετέραν αὐτῶν ἀρετὴν εἶναι τῷ πλήθει τῷ
ἐκείνων ἀντιτάξασθαι.

- VI, 60 (οἶδε) οὐ τῷ Hypereides τὴν ἀρε-
 πλήθει τῶν *Epitaph.* 19 τὴν ἰσχυρ-
 ἄλλων περιγιγ- καὶ τὴν
 νομένους ἀλλὰ ἀνδρείαν
 ταῖς ἀρεταῖς πλῆθος,
 ταῖς ὑπ' ἐμοῦ ἀλλ' οὐ
 προειρημέναις. τὸν
 πολὺν
 ἀριθμὸν
 τῶν
 σωματῶν
 εἶναι
 κρίνοντες.
- 29 ὁδὸν μὲν διὰ τῆς IV, 89 (συνηνάγκασεν) Aeschines III, οὐχ ὁ μὲν
 θαλάττης ἐποιήσατο, ὥστε τῷ στρα- 132 τῶν
 πλοῦν δὲ διὰ τῆς γῆς τοπέδῳ πλεῦσαι
 ἠνάγκασε γενέσθαι, μὲν διὰ τῆς
 ζεύξας μὲν τὸν Ἑλ- ἠπείρου,
 λήσποντον, διορύξας πεζεῦσαι δὲ διὰ
 τὸν Ἄθω. τῆς θαλάττης,
 τὸν μὲν Ἑλλήσ-
 ποντον ζεύξας,
 τὸν δ' Ἄθω
 διορύξας.
- 31 οὐχ ἡττηθέντες τῶν VI, 100 οὐδ' ἡττήθησαν, Lycurg. 48 οὐχ ἡτ-
 ἐναντίων ἀλλ' ἀποθα- ἀλλ' ἐνταῦθα
 νόντες οὐπὲρ ἐτάχ- τὸν βίον
 θησαν μάχεσθαι. ἐτελεύτησαν,
 οὐπὲρ
 ἐτάχθησαν.
 θηθέντες,
 ἀλλ' ἀπο-
 θανόντες
 ἐνθαπερ
 ἐτάχθη-
 σαν ὑπὲρ
 τῆς ἐλευ-
 θερίας
 ἀμύνον-
 τες.

44 τῇ ἰδίᾳ ἀρετῇ κοινὴν
τὴν ἐλευθερίαν καὶ
τοῖς ἄλλοις ἐκτήσαν-
το.

62 ταῖς αὐτῶν ψυχαῖς
κοινὴν τὴν πόλιν καὶ
τοῖς ἄλλοις κτησό-
μενοι.

53 τρόπαιον δὲ στήσαν-
τες καλλίστου μὲν
αὐτοῖς, αἰσχίστου δὲ
πολεμίοις.

62 θάνατον μετ' ἐλευ- VIII, 93 προαιρουμένων
θερίας αἰρούμενοι ἢ μέτριον βίον
βίον μετὰ δουλείας. μετὰ δικαιο-
53 ἡγησάμενοι κρεῖττον σύνης μᾶλλον ἢ
εἶναι μετ' ἀρετῆς καὶ μέγαν πλοῦτον

⁸¹ Cf. pseudo-Demades 4: κτήσασθαι γὰρ θανάτῳ δημοσίαν εὐνοίαν καλόν.

Lycurg. 104 τοῖς ἰδίοις
κινδύνοις
κοινὴν
ἄδειαν
τοῖς "Ελ-
λησι
κτώμενοι.

Hypereides διὰ τὴν
Epitaph. 24 ἰδίαν
ἀρετὴν
τὴν κοινὴν
ἐλευθερ-
ίαν τοῖς
"Ελλησιν
ἐβεβαίω-
σαν.⁸¹

Aeschin. III, 93 καλλίσ-
τοις
ὀνόμασιν
αἰσχίς-
τας

πράξεις
γράφων
Lycurg. 68 ὥστε τὸ
κάλλισ-
τον τῶν
ἔργων
πρὸς τὸν
αἰσχίς-
τον συμ-
βαλεῖν
ἡξίωσε.

πενίας καὶ φυγῆς	μετ' ἀδικίας.
ἐλευθερίαν ἢ μετ'	
δυνείδους καὶ πλούτου	IV, 95 ἀλλ' αὐτοὶ μὲν
δουλείαν τῆς πατρί-	ὑπὲρ τῆς ἐλευθε-
δος.	ρίας πολεμεῖν
64 καὶ οὔτε αὐτοὶ πλέον	παρεσκευάζ-
ἔχειν δεόμενοι τῆς μὲν	οντο, τοῖς δ'
αὐτῶν ἐλευθερίας καὶ	ἄλλοις τῇν
τοῖς βουλομένοις δου-	δουλείαν αἱρου-
λεύειν μετέδωσαν τῆς	μένοις συγγν-
δ' ἐκείνων δουλείας	ώμην εἶχον.
αὐτοὶ μετέχειν οὐκ	
ἠξίωσαν.	

The largest number of parallel passages are found in the *Panegyricus*, while others, none the less closely related, appear in other orations of Isocrates.⁸² This is what we should expect to notice in an author who borrows from Isocrates. Again, it will be observed that the *Epitaphios* passages, while showing no improvement over Isocrates, display an almost equal amount of artistic elaboration, and the antithesis in no case appears weakened. Isocrates, we may safely assume, would not have borrowed except to sharpen the antithesis or expand it into the form of his characteristic periods.⁸³

Furthermore, Isocrates's preëminence in the art of antithetic writing should, I think, exonerate him from the charge of such extensive borrowing as that above indicated.

The *Epitaphios* (Arist. *Rhet.* III, 10, 1411 a) was doubtless highly esteemed in antiquity. Aeschin. III, 132 and Lycurg. 48 reflect the corresponding *Epitaphios* passages quite as clearly as they do those in Isocrates, and it is reasonable to suppose they were written in view of both.⁸⁴ Lycurg. 104 and Hyperid. Epitaph. 29 may reflect the corresponding *Epitaphios* passage. Elsewhere in the Attic Orators we fail

⁸² If the passages indicated were borrowed from Isocrates, the *Epitaphios* must have been written later, at least, than Isoc. XIV, 25; X, 17; or VI, 100.

⁸³ The instances elsewhere of Isocrates borrowing are few, and rather uncertain. Compare Andoc. I, 107 with Isoc. IV, 71 and VI, 60; Andoc. II, 9 with Isoc. XVI, 40; see especially Isoc. IV, 158 and V, 148 and the Gorgianic passage, in view of which these were almost certainly written (quoted below p. 89). Cf. also Lys. XXXI, 6 and Isoc. IX, 54; Lys. XIV, 30 and Isoc. V, 115.

⁸⁴ Arist. *Rhet.* III, 9, 1410 a (quoted above, p. 9) quotes Isoc. IV, 89 rather than *Epitaph.* 29, each of these being reflected in Aeschin. III, 132.

to find traces of antithetic borrowing from the *Epitaphios*. The case is otherwise with Isocrates. In the above mentioned orators the traces of such borrowing from him are more definite and more numerous. The following passages illustrate:

Isocrates

- | | | | |
|---------|--|----------------------------------|--|
| IV, 92 | Ἴσας δὲ τὰς τόλμας
παρασχόντες οὐχ ὁμοίαις
ἐχρήσαντο ταῖς τύχαις. | Lycurg. 108 | ταῖς μὲν τύχαις οὐχ
ὁμοίαις ἐχρήσαντο,
τῇ δ' ἀνδρείᾳ πολὺ
πάντων διήνεγκαν. |
| IV, 92 | καὶ ταῖς ψυχαῖς νικῶντες
τοῖς σώμασιν ἀπέειπον. | Lycurg. 48 | εἰ δὲ δεῖ παραδοξό-
τατον μὲν εἰπεῖν,
ἀληθὲς δέ, ἐκείνοι
νικῶντες ἀπέθανον. |
| VI, 36 | (ὀρῶ) ὅλως δὲ τὸν βίον τὸν
τῶν ἀνθρώπων διὰ μὲν
κακίαν ἀπολλύμενον, διὰ
ἀρετὴν σωζόμενον. ⁸⁵ | Aeschin. III,
130 | (πόλιν ἐώρακα) ὑπὸ
μὲν τῶν θεῶν σφζο-
μένην, ὑπὸ τῶν
ῥητόρων ἐνίων ἀπολ-
λυμένην. |
| VI, 83 | πάντων δ' ἂν δεινότατον
ποιήσαιμεν εἰ συνειδότες
Ἀθηναίοις ἐκλιποῦσι τὴν
αὐτῶν χώραν ὑπὲρ τῆς τῶν
ἄλλων ἐλευθερίας, ἡμεῖς μὴδ'
ὑπὲρ τῆς ἡμετέρας αὐτῶν
σωτηρίας ἀφέσθαι τῆς πόλ-
εως τολμήσαιμεν. | Lycurg. 42 | τοσαύτη δ' ἡ πόλις
ἐκέχρητο μεταβολῇ,
ὥστε πρότερον μὲν
ὑπὲρ τῆς τῶν ἄλλων
Ἑλλήνων ἐλευθερίας
ἀγωνίζεσθαι, ἐν δὲ
τοῖς τότε χρόνοις
ἀγαπᾶν, ἐὰν ὑπὲρ
τῆς αὐτῶν σωτηρίας
ἀσφαλῶς δύνηται
διακινδυνεύσαι. |
| VI, 109 | ἐνθυμηθέντες ὅτι κάλλιόν
ἐστὶν ἀντὶ θνητοῦ σώματος
ἀθάνατον δόξαν ἀντικαταλ-
λάξασθαι. | Hypereides
<i>Epitaph.</i> 24 | οἵτινες θνητοῦ σώμα-
τος ἀθάνατον δόξαν
ἐκτήσαντο. |
| | | Dinarch. I, 110 | ὑμεῖς εἰς τὸ τῆς
πόλεως σώμα ἀπο-
βλέψαντες καὶ τὴν
πρότερον δόξαν ὑπάρ-
χουσαν αὐτῇ, ἀντί-
θετε. |

⁸⁵ Cf. Andoc. I, 139: εἰ τοὺς ἐφ' ἑαυτῶν σωζομένους ὑπ' ἀνθρώπων ἀπολλυμένους ὀρῶεν.

ISOCRATES

Formal antithesis reached the climax of its development in Isocrates. That the orator was a pupil of Gorgias is well known, and it is likely that he is indebted to him for some of the chief stylistic traits.⁸⁶ Antitheses are, as Cicero says, naturally rhythmical.⁸⁷ To his short antitheses—constructed with a view to the sound rather than the sense of the opposed members—Gorgias is said to have applied the principles of verse rhythm (although he was not the inventor of this idea).⁸⁸ Isocrates developed a distinct prose rhythm, at the same time amplifying the period and giving it a “long stately flow.”⁸⁹

Isocrates developed a looser and more flexible period than Antiphon. He cared less for the assonances of individual words, and more for the rhythm of whole sentences. Lysias and Isocrates differ not so much in their language as in their manner of composing. Both use antithesis extensively, but with Lysias it is the handmaid of his style; with Isocrates as with Antiphon, it is the warp and woof of his composition.⁹⁰ Lysias displayed a stiff regularity in his rhyming couplets, but, as Jebb remarks, he knew how to brace and relax the framework of his writing.⁹¹ Isoc-

⁸⁶ The lost *τέχνη* of Isocrates is thought to have contained many principles common to the Gorgianic rhetoric. Cf. Barczat, p. 12.

⁸⁷ Cicero, *Orat.* LII, 175.

⁸⁸ Jebb, II, p. 56 ff. For the rhythm of Isocrates's periods, see Blass, II, pp. 163-169.

⁸⁹ Compare Gorgias: τὰ μὲν κατὰ τῶν βαρβάρων τρόπαια ὕμνος ἀπαιτεῖ τὰ δὲ κατὰ τῶν Ἑλλήνων θρήνους (*Epitaphios*, Frag.) with Isoc. IV, 158: εὖροι δ' ἂν τις ἐκ μὲν τοῦ πολέμου τοῦ πρὸς τοὺς βαρβάρους ὕμνος πεποιημένος, ἐκ δὲ τοῦ πρὸς τοὺς Ἑλλήνας θρήνους ἡμῖν γεγενημένους, καὶ τοὺς μὲν ἐν ταῖς ἑορταῖς ἔδομένους, τοὺς δ' ἐπὶ ταῖς συμφοραῖς ἡμᾶς μεμνημένους, and V, 148: καὶ τὸ τρόπαιον τὸ μὲν κατ' ἐκείνων ὑπὸ τῶν βαρβάρων σταθὲν ἀγαπῶσι καὶ θεωροῦσι, τὰ δ' ὑπὸ Λακεδαιμονίων κατὰ τῶν ἄλλων οὐκ ἐπαινοῦσιν ἀλλ' ἀηδῶς ὀρώσιν· ἡγοῦνται γὰρ τὸ μὲν ἀρετῆς εἶναι σημεῖον, τὰ δὲ πλεονεξίας.

⁹⁰ “One uniform type of structure may be recognized in all the best discourses of Isocrates. There is a leading idea—generally some large proposition about the affairs of Athens or Greece—which is worked out on the principle of antithesis. Every contrast which it can yield is developed; but through all divisions and subdivisions the dominant idea is kept before the mind; and, at the close, the simplicity of the original proposition emerges from these intricate, yet never confused, antitheses in the simplicity of the conclusion.”—Jebb, II, p. 65; cf. Mueller, *Gr. Lit.* II², p. 184.

⁹¹ See above, p. 42, and Jebb, II, p. 59.

rates's besetting sins were his scrupulous exactness and the unvarying monotony of his rounded periods.⁹²

The necessity which Isocrates felt of speaking *ἐπιχαρίτως καὶ μουσικῶς καὶ διαπεπονημένως* (Ep. VI, 6), caused him to give greater artistic finish to his periods. Hence, not only the modified verse rhythm, but also parison, paronomasia, and homoeoteleuton are the almost constant accompaniments of antithesis. This is done, however, by amplifying the thought rather than by unnecessarily multiplying words, as often with Lysias. He believed that language could be both serious and artistic, choosing to write on large themes, which *τοὺς τε λέγοντας μάλιστ' ἐπιδεικνύουσι καὶ τοὺς ἀκούοντας πλεῖστ' ὠφελοῦσιν* (IV, 4). We may say, in conclusion, that he employed antithesis in a twofold manner: first, for ornament;⁹³ second, as an aid in the discrimination and comparison of ideas. But the two uses were never entirely distinct in his mind. In the later orations the figure is not so extensively employed. It is noticeably missing in Or. V.⁹⁴ This seems rather a concession to the weakness of old age than a disavowal of his former principles of composition.⁹⁵

Antitheses, clausal and intra-clausal, of every form and degree of intensity noticed in the preceding authors, occur with greater frequency in Isocrates. A very substantial aid in the process of antithetical construction was his large command of synonyms. Lysias was the first to employ synonyms extensively and systematically in this way; with him the subjects of the clauses were opposite, and the verbs repeated or synonymous. In Isocrates there is also a considerable number of

⁹² Dionysius (*De Isoc.* 13, 561) censures the orator's constant use of antitheses, parisones, and paromoioses (they are usually found in conjunction) as puerile, and continues: *καὶ οὐ τὸ γένος μέφομαι τῶν σχημάτων* (πολλοὶ γὰρ αὐτοῖς ἐχρήσαντο καὶ συγγραφεῖς καὶ ῥήτορες, ἀνθίσαι βουλόμενοι τὴν λέξιν) ἀλλὰ τὸν πλεονασμόν. Cf. also c. 2, 539, and *De Demosth.*, c. 20. See also Hermog. *περὶ ἰδ.* c. 11 (Spengel, II, 402).

⁹³ Cf. XII, 2, where he speaks of *ἀντιθέσεων καὶ παρισώσεων καὶ τῶν ἄλλων ἰδεῶν τῶν ἐν ταῖς ῥητορείαις διαλαμπουσῶν καὶ τοὺς ἀκούοντας ἐπισημαίνεσθαι καὶ θορυβεῖν ἀναγκαζουσῶν*.

⁹⁴ Cf. V, 27: *οὐδὲ γὰρ ταῖς περὶ τὴν λέξιν εὐρυθμίαις καὶ ποικιλίαις κεκοσμήκαμεν αὐτόν, αἷς αὐτὸς τε νεώτερος ὢν ἐχρώμην καὶ τοῖς ἄλλοις ὑπέδειξα, δι' ὧν τοὺς λόγους ἡδίοις ἀν' ἅμα καὶ πιστοτέρους ποιοῖεν*, etc.

⁹⁵ Cf. V, 28: *ὦν οὐδὲν ἔτι δύναμαι διὰ τὴν ἡλικίαν*, also XII, 3: *ἡγοῦμαι γὰρ οὐχ ἀρμόττειν τοῖς ἔτεσι*, etc.

antitheses in which the subjects of the clauses remain the same while the verbs are opposite.⁹⁶

Antitheses with clauses coördinate: *χρὴ δὲ κατηγορεῖν μὲν ἡγεῖσθαι τοὺς ἐπὶ βλάβῃ λοιδοροῦντας, νουθετεῖν δὲ τοὺς ἐπ' ὠφελείᾳ τοιαῦτα λέγοντας* (IV, 130; Cf. VIII, 72);⁹⁷ *σκέψαι δ' ὅτι σε τυγχάνω παρακαλῶν, ἐξ ὧν ποιήσει τὰς στρατέας οὐ μετὰ τῶν βαρβάρων ἐφ' οὓς οὐ δίκαιόν ἐστιν, ἀλλὰ μετὰ τῶν Ἑλλήνων ἐπὶ τούτους, πρὸς οὓς προσήκει τοὺς ἀφ' Ἡρακλέους γεγονότας πολεμεῖν* (V, 115);⁹⁸ *λάνθανε μὲν, ἦν ἐπὶ τῷ σοι συμβῇ τῶν φαύλων χαίρειν, ἐνδείκνυστο δὲ περὶ τὰ μέγιστα σπονδάων* (II, 30, cf. III, 52).⁹⁹

Antitheses with one clause subordinate. In these the subordinate clause is 1. Participial (the participle being itself antithetic to the main verb, as in IV, 92; V, 6; XII, 52, or the clause containing words antitheti-

⁹⁶ Cf. I, 6: *ῥώμῃ δὲ μετὰ μὲν φρονήσεως ὠφέλησεν, ἀνευ δὲ ταύτης πλείω τοὺς ἐχοντας ἐβλάψε*. These antitheses generally have other corresponding parts antithetical also (i. e., objects, prepositional phrases, etc.); cf. I, 9; II, 30, 46; IV, 76, 125; V, 148; VI, 36, 37, 87; VII, 60; VIII, 23, 49, 102; X, 36; XVIII, 24; XX, 4; XXI, 17, Ep. VI, 13.

Comparatively few antitheses in Lysias and Isocrates do not contain synonyms (i. e., have full and distinct verbal expression in the clauses); cf. Lys. XXXI, 24; Isoc. I, 19; IV, 83, 132; V, 116, 131; VI, 102; VII, 41; X, 13; XII, 87.

⁹⁷ For the *παραδιαστολή* (*κατηγορεῖν-νουθετεῖν*), cf. above, p. 33. Notice that *λοιδοροῦντας-λέγοντας* are balanced, but not antithetical, thus forming a partial antithesis; cf. I, 7: *καὶ τὸν μὲν ὀκνον ψόγον, τὸν δὲ πόνον ἔπαινον ἡγουμένη*. That Isocrates felt that balanced words within an antithesis did not vitiate it appears from such passages as III, 7, and XV, 255-256. Cf. also I, 9, 34, 40, 47; III, 46; IV, 160; VI, 109; VII, 24; VIII, 87; IX, 60; X, 44; XII, 86, 124, 142; XIV, 54; XV, 24, 131.

⁹⁸ For *μετὰ-ἐπὶ*, cf. Lys. XIV, 30; for a similar double grouping of prepositions in clausal antithesis, cf. *ἐκ-ἐπὶ*, Isoc. VII, 5; *ἐκ-πρὸς*, Isoc. IV, 158; *κατὰ-ὑπὸ*, Isoc. V, 148. On complementary prepositions in intra-clausal antithesis, see note 22, p. 31.

Prepositional phrases, the same or similar prepositions governing opposite objects, occur in opposed clauses: Ant. I, 21-22, 23; Andoc. [IV, 1, 36]; Lys. VII, 6; XXV, 27; XXXI, 24; XXXIII, 6; Isoc. I, 50; II, 30, 39; IV, 89, 130; VI, 83; XVIII, 56; Demosth. XXIII, 193. Antithetic prepositions, with objects of similar meaning to each other, occur in clausal antithesis as follows: *ἀνευ-μετὰ*: Andoc. I, 6; Lys. XIX, 3; Isoc. I, 6; Isae. III, 68; *ἐν-ἀνευ*: Ant. V, 7; *ἐν-εἰς*: Lycurg. 131; *ἐν-ἐκ*: [Lys. VI, 31]; *ἐξω-ἐνδον*: Isoc. VII, 33; *κατὰ-παρά*: Aeschin. I, 185; Hyperid. II, 4; *παρά-ἐνεκα*: Isoc. IV, 53; *πόρρω-ἐγγύς*: Isoc. V, 5; Ep. V, 14; *πρό-μετὰ*: [Demosth. X, 30].

⁹⁹ 3) (3 coördinate antitheses occur elsewhere in Isocrates: I, 1; V, 131; VI, 97; VII, 41; XII, 36; XVIII, 46. 2) (2 coördinate antitheses, I, 1, 6 bis, 9, 12, 17, 30, 33, 34, 39, 42; II, 36, 46; III, 1, 50; IV, 48, 76 bis, 89, 95, 125, 150, 158; V, 16, 80, 139; VI, 37, 92; VII, 5, 51, 69; VIII, 84, 108, 134; IX, 32; X, 36; XII, 183; XIV, 19; XV, 36, 82; XIV, 42, 50; XVIII, 68; Ep. VI, 14.

cal to those in the main), as ἀπολέσαντες γὰρ αὐτῶν τοὺς βελτίστους ἐπὶ τοῖς χειρίστοις τῶν πολιτῶν γεγόνασιν (VI, 64); similarly, IV, 92, 99 bis, 105; V, 6, 60; VI, 43; VII, 28; VIII, 4, 117; IX, 67; X, 16, 18; XII, 52; XIV, 25, 62; XV, 233; XX, 18; 2. Relative, in which the subordinate clause follows the main, as πῶς δὲ χρὴ τοῦτω πιστεύειν ὑπὲρ αὐτοῦ λέγοντι, ὃς ὑπὲρ ἐτέρων ἐπιορκῶν ἐξελέγχεται; (XVIII, 56), and VII, 14; VIII, 52, 91; IX, 73; X, 48; XI, 46; XII, 104; XVI, 22, 49 bis, or precedes the main clause, as ὥσθ' ἃ παρὰ τῶν ἄλλων ἔν παρ' ἐκάστων χαλεπὸν ἐστὶ λαβεῖν, ταῦθ' ἅπαντα παρ' αὐτῆς ῥάδιον εἶναι πορίσασθαι (IV, 42), also I, 33, VI, 12, 57, 69; VIII, 53; XII, 104, 219, 226; 3. Temporal, final, conditional, etc., as γύμναζε σεαυτὸν πόνοις ἑκουσίοις, ὅπως ἂν δύνῃ καὶ τοὺς ἄκουσίους ὑπομένειν (I, 21), and καὶ γὰρ τῆς ὑγιείας πλείστην ἐπιμέλειαν ἔχομεν, ὅταν τὰς λύπας τὰς ἐκ τῆς ἀρρωστίας ἀναμνησθῶμεν (I, 35); cf. also II, 38; IV, 19, 116, 186; VI, 91; VIII, 46, 80, 92; X, 8; XI, 28; XV, 210, 215; Ep. II, 15; 4. Comparative, as ἀλλ' ἥδιον δουλεύομεν τοῖς τοιοῦτοις ἢ τῶν ἄλλων ἄρχομεν (X, 57), πλείους δὲ φεύγουσι νῦν ἐκ μίας πόλεως ἢ πρότερον ἐξ ἀπάσης τῆς Πελοποννήσου (VI, 68); similarly, I, 22, 26, 33, 36, 38, 47; III, 34; IV, 21, 50, 53, 77; VI, 8, 87, 89; VII, 52; X, 5 bis, 53; XII, 117 bis, 174; XIV, 22, 55; XV, 72, 214, 225; XVI, 47; XX, 12; Ep. VII, 9; Ep. IX, 6, 12.¹⁰⁰

Mutually antithetic subordinate clauses (mainly participial): (ἔχομεν συμμάχους) οὐδ' ἐν ταῖς μὲν ἀσφαλείαις διὰ τὴν δύναμιν ἡμᾶς ὑποδεχομένους, ἐν δὲ τοῖς κινδύνοις ἀποστησόμενους (VIII, 21) πολλὰ μὲν τῶν χρωμένων ἡττώμενος, ἅπαντα δὲ τῶν ἐχθρῶν περιγιγνόμενος (IX, 44); similarly, I, 31, 42; III, 24, 46; IV, 68, 71, 80, 99, 151 bis, 152; V, 5; VI, 15, 36, 42, 49, 58, 104; VII, 14, 22; VIII, 23, 87, 119; IX, 23, 43, 44 bis, 45, 60; X, 18; XII, 8, 48, 72, 118, 246; XIV, 30; XV, 84, 94, 215; XVII, 10, 15.

Partly implied antitheses: 1. Where a corresponding antonym is paraphrased, as τὰ μὲν γὰρ ταχέως ἀπολείπει, τὰ δὲ πάντα τὸν χρόνον παραμένει (I, 19, cf. IV, 46), where πάντα τὸν χρόνον is the equivalent of βραδέως; similarly, ἔτη δέκα-ὀλίγῳ χρόνῳ in IV, 83: οὐ τοσοῦτον μὲν τῶν ἐπὶ Τροίαν στρατευσαμένων διήνεγκαν, ὅσον οἱ μὲν περὶ μίαν πόλιν ἔτη δέκα διέτριψαν, οἱ δὲ τὴν ἐξ ἀπάσης τῆς Ἀσίας δύναμιν ἐν ὀλίγῳ χρόνῳ κατεπολέμησαν (Cf. IV, 186; IX, 65);¹⁰¹ see also II, 25 (συμφερόντως —μετὰ βλάβης); III, 33 (διηλλαγμένου —τραχέως ἔχοντος); IV, 122

¹⁰⁰ 2) 2 subordinate antitheses occur I, 22, 26, 30, 33, 36; IV, 42, 92; V, 6; VI, 43, 68, 69, 89; VIII, 52; IX, 67; X, 5, 16; XII, 226; XIV, 22, 25; XV, 214, 225; XVI, 47; Ep. II, 15; Ep. VII, 9; Ep. IX, 6; 3) (3 antitheses: IV, 53; X, 5; XV, 72.

¹⁰¹ Similarly, cf. Isoc. IV, 181, and Hyperid. Ἐπιταφ. 35-36.

(ἐλευθερώσοντες—ἐκδότους ἐποίησαν); and IV, 124; VI, 12, 87, 102; IX, 44; XII, 72, 87, 223; XIV, 20, 62; XV, 15, 84; XVI, 49; XXI, 17; Ep. IX, 12; 2. Where opposite thought obtains between parts of an antithesis without the use of explicit antonyms at all, as in I, 50, where the reward of virtue and punishment of viciousness is thus stated: τὸν μὲν διὰ τὴν ἀρετὴν ἀθάνατον ἐποίησε, τὸν δὲ διὰ τὴν κακίαν ταῖς μεγίσταις τιμωρίαις ἐκόλασεν. Other instances are III, 14; IV, 27, 84, 128, 132, 151; VIII, 39, 123; X, 12; XVI, 42; XVIII, 24; XX, 4.¹⁰²

*Consecutive and extended antitheses.*¹⁰³ Two or three consecutive antitheses on the same theme are not uncommon with Isocrates: περὶ πλείονος ποιού δόξαν καλὴν ἢ πλοῦτον μέγαν τοῖς παισὶ καταλιπεῖν· ὁ μὲν γὰρ θνητὸς, ἡ δ' ἀθάνατος, καὶ δόξῃ μὲν χρήματα κτητὰ, δόξα δὲ χρημάτων οὐκ ὠνητὴ, καὶ τὰ μὲν καὶ φαύλοις παραγίγνεται, τὴν δ' οὐχ οἶδόν τ' ἀλλ' ἢ τοὺς διενεγκότας κτήσασθαι (II, 32).¹⁰⁴ The regular quadruple division of an antithesis noticed in Antiphon seldom occurs in Isocrates. Instead, the thought in the last member of a preceding antithesis, or of a word just used, expands naturally into a new antithesis, as in I, 9: οὐ γὰρ ὀλιγωρῶν ἀρετῆς οὐδὲ ῥαθυμῶν διετέλεσε τὸν βίον, ἀλλὰ τὸ μὲν σῶμα τοῖς πόνοις ἐγύμναζεν, τῇ δὲ ψυχῇ τοὺς κινδύνους ὑπέμενεν, where the thought expressed negatively in the two related participles (οὐ—οὐδέ) is stated positively in the σῶμα—ψυχὴ antithesis; again, οὐ γὰρ ὀλιγώρον τῶν κοινῶν, οὐδ' ἀπέλανον μὲν ὡς ἰδίων, ἡμέλουν δ' ὡς ἀλλοτρίων, ἀλλ' ἐκῆθοντο μὲν ὡς οἰκείων,

¹⁰² Two terms are often balanced against one, as (πόλεμοι) ἐξ ὧν τοὺς μὲν οἰκεστάτους εἰς λύπας καὶ φροντίδας καταστήσεις, τοὺς δ' ἐχθρόνους ἐν ἐλπίσι μεγάλας ποιήσεις (Ep. II, 11). Cf. also πιστοὶ καὶ δίκαιοι—κακοὶ (III, 57), ῥαθυμίαι—λογισμοῦ καὶ φιλοσοφίας (V, 29); also VI, 57; VII, 76; VIII, 51, 102, 119; IX, 36, 73; X, 8; XII, 48; XV, 246; Ep. VI, 13.

Negative antithesis between terms or members is secured in III, 38; VI, 7, 8, 9, 54, 93; VIII, 4, 12; XIII, 7.

¹⁰³ The sequence and grouping of antitheses may be seen from the following list in the more highly antithetic orations: I, 1 bis, 6 bis, 7, 9 bis, 12, 16, 17, 19, 21 ter, 22, 26, 30 bis, 31, 32, 33 ter, 34 bis, 35, 36, 38, 39, 40, 42, 43 bis, 44, 47 bis, 50; IV, 9, 19, 21, 27, 34, 42, 46, 48, 50, 53, 68, 71, 74, 76, 77, 80, 81, 82, 83, 84, 89, 90, 92, 95, 99 ter, 105, 116, 122, 124, 125, 128, 130, 131, 132, 143, 150, 151 bis, 152, 158, 160, 168, 180, 181, 181-182, 182, 186; VI, 5, 7, 8, 9, 12, 15, 36, 37, 42, 43, 47, 49, 50, 54, 57, 58, 64, 68, 69, 87 bis, 89, 91, 92, 93, 97, 102, 104, 109; VIII, 4, 12, 13, 21, 23, 39, 42, 45, 46, 48, 49, 51, 52, 53, 72 bis, 79, 80, 84, 87, 91, 92, 96, 102, 108, 117, 119 bis, 121, 123, 134 bis, 136.

Antiphon V and pseudo-Lys. II compare favorably with these orations in number and sequence of antitheses.

¹⁰⁴ Cf. Demosth. XXII, 75.

ἀπείχοντο δ' ὥσπερ χρὴ τῶν μηδὲν προσηκόντων (IV, 76); here the thought in ὠλιγώρου is repeated and emphasized by a 2) (2 οὐκ—ἀλλά antithesis, the terms of which are chiastically arranged (ab : b¹ a¹). Compare VI, 109: ἐνθυμηθέντες ὅτι κάλλιον ἐστὶν ἀντὶ θνητοῦ σώματος ἀθάνατον δόξαν ἀντικαταλλάξασθαι, καὶ ψυχῆς, ἣν οὐχ ἔχομεν ὀλίγων ἐτῶν, πρίασθαι τοιαύτην εὐκλειαν, ἢ πάντα τὸν αἰῶνα τοῖς ἐξ ἡμῶν γενομένοις παραμενεῖ, πολὺ μᾶλλον ἢ μικροῦ χρόνου γλιχομένους μεγάλας αἰσχύναις ἡμᾶς αὐτοὺς περιβαλεῖν,¹⁰⁵ where the mutually antithetic σῶμα—ψυχή serve respectively as the nucleus for two parallel antitheses, the antithesis in each case lying in the attributives rather than in the main terms; the second antithesis is twice the length of the first—a feature noticed in Antiphon (III, γ 3); the orator here juggles with antithetic terms much as with ἴδιος—κοινός in IV, 76 (cf. ἄνδρα—δαίμονα, θεῶν—ἀνθρώπων IV, 151); the thought is simply the familiar αἰρετώτερόν ἐστι καλῶς ἀποθανεῖν ἢ ζῆν αἰσχροῦς (IV, 95).¹⁰⁶

Sometimes the antithetic terms are so arranged as to bind together the thought of the expansive period: αἱ μὲν γὰρ πράξεις αἱ προγεγενημέναι κοινὰ πᾶσιν ἡμῖν κατελείφθησαν, τὸ δ' ἐν καιρῷ ταύταις καταχρήσασθαι καὶ τὰ προσήκοντα περὶ ἐκάστης ἐνθυμηθῆναι καὶ τοῖς ὀνόμασιν εὖ διαθέσθαι τῶν εὐφρονούντων ἰδίων ἐστὶν (IV, 9); τοῦ μὲν γὰρ γενέσθαι προέχοντα τῶν ἄλλων ἢ περὶ τοὺς λόγους ἢ περὶ τὰς πράξεις εἰκότως ἂν τις τύχην αἰτιάσαιο, τοῦ δὲ καλῶς καὶ μετρίως κεχρῆσθαι τῇ φύσει δικαίως ἂν ἅπαντες τὸν τρόπον τὸν ἐμὸν ἐπαινέσειαν (XV, 36; cf. XII, 87);¹⁰⁷ similarly, see IV, 27, 50; VI, 5; VIII, 119, etc.

Artificial and defective antitheses. Considering the large number of antitheses in the orations of Isocrates, there are comparatively few faulty ones. An artificial symmetry, like that in Gorgias and Lysias, is at times apparent, as in VII, 33: ἀλλ' ὁμοίως ἐθάρρουν περὶ τῶν ἔξω δεδομένων ὥσπερ περὶ τῶν ἐνδον ἀποκειμένων, or XX, 12: καὶ τοσοῦτω μᾶλλον τοὺς ἐπιδόξους γενήσεσθαι πονηροὺς τῶν πρότερον ἡμαρτηκότων, ὅσω περ κρεῖττόν ἐστι τῶν μελλόντων κακῶν ἀποτροπὴν εὐρεῖν ἢ τῶν ἤδη γεγενημένων δίκην λαβεῖν. The effort to obtain a rounded period now and then results in an artificial antithesis, as in VI, 98: μηδὲν οὖν ἐνδῶμεν τοιοῦτον

¹⁰⁵ For the thought, cf. Hyperid. Ἐπιταφ. 24; Dinarch. I, 110; also Thucy. VII, 71, 3 (fin).

¹⁰⁶ For other extended antitheses, cf. I, 33, 38, 47; IV, 168; V, 116; X, 36; XV, 84.

¹⁰⁷ For the thought, cf. Aeschin. II, 118 (τύχη—ἐγώ); also the pseudo-Demades Δωδεκατίας, 8 (τρόπος—τύχη).

τοῖς εἰδισμένοις ἡμᾶς κακολογεῖν. ἀλλὰ τοὺς λόγους αὐτῶν ἐξελέγξαι πειραθῶμεν, ὅμοιοι γενόμενοι τοῖς τῶν προγόνων ἔργοις, or in IX 44,: οὐδὲ πρὸς ἔν ἀτάκτως οὐδ' ἀνομάλως διακείμενος ἀλλ' ὁμοίως τὰς ἐν τοῖς ἔργοις ὁμολογίας ὥσπερ τὰς ἐν τοῖς λόγοις διαφυλάττων. The ἴδιος—κοινός antithesis in X 41 seems overworked, where, in speaking of Helen's suitors, he says τῆς μὲν οὖν ἰδίας ἐλπίδος πλὴν ἐνὸς ἀνδρὸς ἅπαντες ἐψεύσθησαν, τῆς δὲ κοινῆς δόξης ἧς ἔσχον περὶ ἐκείνης οὐδεὶς αὐτῶν διήμαρτεν. Similarly, cf, I, 47; IV, 151; VI, 89; XII, 86.

A disparity of antonym is seen in IV, 34: ὁρῶσα τοὺς μὲν βαρβάρους τὴν πλείστην τῆς χώρας κατέχοντας, τοὺς δ' Ἑλλήνας εἰς μικρὸν τόπον κατακεκλειμένους. Cf. μέγιστ'—μικρά (IV, 74), πλείστον—ἐλαττον (IV, 99), παραπλησίους—ἐναντιωτάτας (VIII, 72), οἰκειότατα—ἀλλοτριῶς (XII, 48).^{108 109}

General characteristics of Isocrates's antithetical writing. Broadly speaking, most of Isocrates's antitheses may be grouped around three centers: 1. The superiority of the elder democracy and its ideals; 2. His Theory of Culture—including his opposition to the sophists and to dialectic, and the distinctive features of his own training; 3. Protreptic utterances. This is only to repeat what was previously stated that he chose large themes, and employed antithesis as the most effective weapon with which to enforce his ideas. Most common and useful instruments were the λόγος—ἔργον, ἴδιος—κοινός, σῶμα—ψυχή, ζῆν—ἀποθνήσκειν and the Temporal and Numerical antitheses.¹¹⁰

His treatment of the λόγος—ἔργον antithesis is not unlike that found in Antiphon, Lysias and other authors. It is employed in both a literal and a typical sense, the two uses shading into each other, and often not to be distinguished. It is hard, Isocrates says, to praise men of excessive virtue, as it is those who have done no good at all, τοῖς μὲν γὰρ οὐχ ὑπείσι πράξεις, πρὸς δὲ τοὺς οὐκ εἰσὶν ἀρμόττοντες λόγοι (IV, 82).¹¹¹ Again, (VI, 15): οὐδὲ πώποτε δὲ λόγους ἀγαπήσας, ἀλλ' αἰεὶ νομίζων τοὺς

¹⁰⁸ In place of συμμάχους—ἐχθροῖς (VIII, 46) we should expect σύμμαχοι—πολέμιοι (cf. IV, 71, 152) or φίλοι—ἐχθροί (IX, 32, etc.).

¹⁰⁹ Besides balancing non-antithetic words within his antitheses (see above, note 97), Isocrates sometimes altered words for the sake of variety or symmetry; cf. τελευτῆσαι—ἀποθανεῖν (I, 43), ἡττώμενος—περιγινόμενος (IX, 44), ἡγούμενος—οἰόμενος (XVII, 15; cf. IV, 81 and Lys. XVI, 13), also II, 25, 46; VII, 33; XII, 73.

¹¹⁰ For specific references to the group-subjects, see the List of Antithetic Terms, p. 69 ff.

¹¹¹ Cf. Aeschin. II, 118: ἡ μὲν τύχη καὶ φίλιππος ἦσαν τῶν ἔργων κύριοι, ἐγὼ δὲ τῆς εἰς ὑμᾶς εὐνοίας καὶ τῶν λόγων.

περὶ τοῦτο διατρίβοντας ἀργότερους εἶναι πρὸς τὰς πράξεις. Likewise V, 151; VIII, 72; XII, 86. Its later typical use is to contrast the real with the ostensible motive of an action, profession-practice, etc; this use (like the similar use of *ἰδίᾳ*—*κοινῇ*) is seen in those instances where the terms in the dative characterize the opposition specified in the clauses in which they stand, as *λόγῳ παραδοὺς τὴν χώραν ἡμῖν ταύτην αὐτὸς ἔργῳ κρατήσεις αὐτῆς* (V, 6). The common usage of these terms often results in strained or artificial antitheses.

The *ἴδιος*—*κοινός* antithesis is effectively used to contrast the elder democracy and its ideals with that of his own day. The solicitude with which our ancestors discharged public duties was equalled only by that with which they cared for their own domestic affairs; they were more ashamed of errors in public matters than people now are in matters of private import (IV, 76, 77); cf. IV, 81, 181. "We disdain our own private allies and levy taxes in order to pay those who are the enemies in general of all men" (VIII, 46), thus supporting his principle of employing a citizen soldiery as of old. He also inveighs against those who attend to public matters with avidity, but neglect their own affairs (VIII, 84, 127; XV, 24, 94); or who engage in public affairs with a view to their own selfish aggrandizement *ἐκ δὲ τῶν κοινῶν ταῖς ἰδίαις ἀπορλαῖς βοηθεῖν ζητούντων* (XII, 140). His own idea is presented in XX, 18: *ἔστι τῶν δικαστῶν νοῦν ἔχόντων περὶ τῶν ἀλλοτρίων τὰ δίκαια ψηφίζομένους ἅμα καὶ τὰ σφέτερ' αὐτῶν εὖ τίθεσθαι*. The correlation of men's public and private conduct thus becomes a criterion for judging the character of individuals and cities. Cf. II, 46; IV, 81, 181; VIII, 4, 52, 119. The antithesis occurs most frequently in orations IV, VIII and XV.

Around the *σῶμα*—*ψυχή* antithesis Isocrates centers some of his most vital messages and distinctive ideas. His protreptic discourses vibrate with one form or another of the idea *πειρῶ τῷ σώματι μὲν εἶναι φιλόπονος, τῇ δὲ ψυχῇ φιλόσοφος*, ἵνα τῷ μὲν ἐπιτελεῖν δύνῃ τὰ δόξαντα, τῇ δὲ προορᾶν ἐπίστη τὰ συμφέροντα (I, 40; cf. II, 35). The perfect man (or people) is one who exercises the body by toils, and inures the soul to danger (I, 9). He disdains those who would rather suffer ill in the body than toil with the soul (II, 46); who would nurse their body and soul in luxury and ease (IV, 151). He praises those who *ταῖς ψυχαῖς νικῶντες τοῖς σώμασιν ἀπείπον* (IV, 92); cf. II, 25; VI, 9. The training of the body and soul should be properly correlated.¹¹² *τὰ σώματα τοῖς συμμέτροις πόνοις,*

¹¹² His formal statement of the relation between the body and soul is given XV, 180. Cf. Cic. *De Senec.* XI, 36.

ἡ δὲ ψυχὴ τοῖς σπουδαίοις λόγοις αὔξεσθαι πέφυκε (I, 12); cf. VIII, 39; IX, 73. The body should be exercised with self-imposed toils in order that it may withstand those which are thrust upon it (I, 21). He feels it his main duty to uphold the training of the soul. It is strange, he thinks, that people admit that the soul is of greater importance than the body, yet show by the institution of public gymnastic contests that they place greater stress on healthy bodily condition (IV, 1; XV, 210, 250). Bodily strength with wisdom benefits the possessor, but without it, harms him (I, 6). Strive to leave enduring monuments of the intellect rather than of the body (VI, 109; IX, 73, *et passim*). On the other hand, he disapproves of dialectic and the sophistical training of the time: σοφοὺς νόμιζε μὴ τοὺς ἀκριβῶς περὶ μικρῶν ἐρίζοντας ἀλλὰ τοὺς εὖ περὶ τῶν μεγάλων λέγοντας· μηδὲ τοὺς τοῖς ἄλλοις εὐδαιμονίαν ὑπὸ σπινόμενους, αὐτοὺς δ' ἐν πολλαῖς ἀπορίας ὄντας, ἀλλὰ τοὺς μέτρια περὶ αὐτῶν λέγοντας, ὁμιλεῖν δὲ καὶ τοῖς πράγμασι καὶ τοῖς ἀνθρώποις δυναμένους (II, 39); cf. X, 5, 13 bis; XIII, 7; XII, 36; XV, 36.

Lastly, mention should be made of the antitheses between Living and Dying (ζῆν—ἀποθνήσκειν). This antithesis is found in slightly different terms in all the orators, and is remarkably uniform. It is fully stated in VI, 89: πολὺ γὰρ κρεῖττον ἐν ταῖς δόξαις αἷς ἔχομεν τελευτῆσαι μᾶλλον ἢ ζῆν ἐν ταῖς ἀτιμίαις ἃς ληψόμεθα ποιήσαντες, ἃ προστάττουσιν ἡμῖν. Cf. VI, 8; X, 53. The shorter form is τεθνάναι καλῶς—ζῆν αἰσχροῦς (II, 36; IV, 95, etc.). τὸ καλῶς ἀποθανεῖν is urged as a laudable ambition for every man (I, 43; II, 46; cf. above, p. 29, note 18).

Two features of Isocrates's style—his use of abstracts, and the use of participial attributives—are noticeable in the antitheses. The one is, perhaps, the natural outcome of the other. Plural abstracts are not uncommon: αἱ μὲν γὰρ εὐτυχίαι καὶ τοῖς φαύλοις τῶν ἀνθρώπων τὰς κακίας συγκρύπτουσιν, αἱ δὲ δυσπραξίαι ταχέως καταφανεῖς ποιοῦσιν, ὅποιοί τινες ἕκαστοι τυγχάνουσιν ὄντες (VI, 102); similarly, cf. I, 26; IV, 125; V, 29, 116; VII, 35, 60; VIII, 21, 51; IX, 45; XII, 31, 214; Ep. II, 11. The same tendency to the use of abstracts is indicated by the following list of antithetic terms:

ἀρετὴ:—κακία, I, 50; VI, 36; VII, 76; VIII, 119; Ep. VII, 9;—πλῆθος, IV, 71;—σῶμα, IV, 84.

διάνοια—ἄνοια, XV, 72;—λόγος VIII, 136;—τύχη, VI, 92; δικαιοσύνη—ἀδικία: I, 36; III, 34.

δόξα:—ἀτιμία, VI, 89;—ἐλπὶς, X, 41;—ἐπιστημή, XIII, 8;—πλοῦτος, II, 32.

εἰρήνη—πόλεμος: VI, 50, 87, 104; VIII, 12.

ἐλευθερία—δουλεία: IV, 95, 124; XIV, 5.

ἔπαινος:—κατηγορία VII, 76;—ψόγος I, 7, 33.

εὐβουλία:—ἀκαιρία XII, 86;—εὐτυχία I, 34.

ὀλιγαρχία—δημοκρατία: VII, 60, XX, 4.

φύσις:—νόμος IV, 105; IX, 54; —παίδενσις IV, 50.¹¹³

Now, in order to specify the exact nature of these large concepts, Isocrates often resorted to the use of participial attributives. He thus describes his favorite form of government: κατεστήσαντο γὰρ δημοκρατίαν οὐ τὴν εἰκῇ πολιτευομένην καὶ νομίζουσιν τὴν μὲν ἀκολασίαν ἐλευθερίαν εἶναι τὴν δ' ἐξουσίαν ὅτι βούλεται τις ποιεῖν εὐδαιμονίαν, ἀλλὰ τὴν τοῖς τοιούτοις μὲν ἐπιτιμῶσαν ἀριστοκρατίᾳ δὲ χρωμένῃ (XII, 131). The main idea (δημοκρατία) is described by the σχῆμα κατ' ἄρσιν καὶ θέσιν; four attributive participles are used, and five abstract nouns. The participles, except one, and the nouns, except one exhibit uniform paronomasia, and are all carefully balanced. The ideal city is similarly described in VIII, 89. This extensive use of attributive participles is one of the most distinctive characteristics of Isocrates's style.¹¹⁴

The two Helens. Is the so-called Gorgianic *Helen* the one referred to by Isocrates;¹¹⁵ and is it really a work of Gorgias? An affirmative to the first question does not necessarily imply the same answer to the second. The authenticity of the piece must, it seems to me, be deter-

¹¹³ Cf. also I, 33, 35, 36; II, 39; IV, 27; VII, 84; VIII, 102, 117, 119; XIII, 1; XIV, 22.

¹¹⁴ For the large number of antitheses containing participial clauses, and between two participial clauses, see above, p. 56 and 57. The same feature of style is indicated also by the number of antitheses occurring wholly within participial and relative clauses. Participles governing antitheses in indirect discourse occur IV, 132; V, 131; VI, 109; VIII, 133, 134; X, 5, 44; XII, 86; after ἡγούμενοι: I, 7; X, 53; XI, 28; XVII, 15; Ep. VII, 9; antitheses within relative clauses: IV, 83; V, 68; VI, 5, 42, 58, 69; VIII, 53, 119; XIII, 1; XIV, 20; XV, 246; XVIII, 38; Ep. II, 11.

For a similar style, cf. Lowell, *L'Envoi*:

"For he who settles Freedom's principles
Writes the death-warrant of all tyranny;
Who speaks the truth stabs Falsehood to the heart,
And his mere word makes despots tremble more
Than ever Brutus with his dagger could."

¹¹⁵ Isoc. X, 14, 15.

mined on grounds of general probability rather than by any exact correspondence to a known Gorgianic model or style of composition. We may assume with considerable certainty, I think, that the qualities in Gorgias most admired by Isocrates were the tendency to use antithesis systematically as a mode of composition, and the discussion of large political themes.

Now the proëmium to Isocrates's *Helen* is a clearly written diatribe against the methods of the later so-called sophists (X, 1; cf. *ἡ περὶ τὰς ἐριδᾶς φιλοσοφία*, 6). These men, while posing as instructors in public speaking and political wisdom, train youths to cavil on petty themes, and make displays among their willing dupes instead of entering into competition with their peers in the higher arena of open and candid discussion of the large questions of the day (9, 10). In following up this subject, Isocrates represents a distinct cleavage between the older and the later sophists. He would not be surprised, he says (X, 2), had he noticed that this tendency to refinement in speech (*περιερίαν ἐν τοῖς λόγοις*) was only a recent development (*νεωστὶ ἐγγεγεννημένην*). Do these pretenders not know that Protagoras and his following, and Gorgias, Zeno, and Melissus left unparalleled contributions in this field (3)? Yet, although those men clearly demonstrated that it is an easy matter to devise a *ψεῦδῃ λόγον* on any theme proposed, men still continue along the same line (*ἔτι περὶ τὸν τρόπον τοῦτον διατρίβουσιν*).

After thus making honorable mention of Gorgias among the older sophists, and contrasting them with the later pretenders, how could Isocrates, with propriety, take up a composition of his master and criticize it? It is much more probable that he is censuring one of the later authors against whom he has been speaking, similarly as he did Polycrates in the *Busiris*.¹¹⁶ He would correct present-day errors by criticizing present-day compositions.

That Isocrates had the "Gorgianic" *Helen* in mind when he composed his own seems evident from a comparison of the two speeches.¹¹⁷ He

¹¹⁶ This is virtually the position of Spengel, *Ars. Script.*, p. 73 ff., and of Jebb (*Att. Or.* II, 97); similarly, cf. Wilamowitz (*Aristoteles und Athens*, p. 172), Theo. Gomperz (*Apologie der Heilkunst*, p. 173 ff.). Blass (*Att. Bered.*, p. 75) is in doubt regarding the authenticity, but thinks it probably genuine (*Op. Cit.* II, 243.).

Defending the authenticity of the work are Maass (*Hermes*, XXII) (1887), pp. 566-581; G. Thiele (*Hermes* XXXVI) (1901), pp. 218-271; W. Suess, *Ethos*, p. 64; H. Gomperz (*Sophistik und Rhetorik*, pp. 3-6).

¹¹⁷ See Jebb, II, 97.

says that the writer of the other *Helen* composed an *ἀπολογία* rather than an *ἐγκώμιον*, which he set out to do (X, 14); also, that he will endeavor to write on the same theme without treating the topics mentioned by the others (15). These points of difference are amply illustrated in the speeches. The points of similarity are hardly less noticeable. These are seen 1. In a like heaping together and grouping of balanced terms in either speech, particularly in the triple-pair term combination. The example par excellence of term cumulation occurs in the opening of the first *Helen*: κόσμος πόλει μὲν εὐανδρία, σώματι δὲ κάλλος, ψυχῇ δὲ σοφία, πράγματι δὲ ἀρετή, λόγῳ δὲ ἀλήθεια· τὰ δ' ἐναντία τούτων ἄκοσμία. ἄνδρα δὲ καὶ γυναῖκα καὶ λόγον καὶ ἔργον καὶ πόλιν καὶ πρᾶγμα χρὴ τὸ μὲν ἄξιον ἐπαίνου ἐπαίνῳ τιμᾶν, τῷ δὲ ἀναξίῳ μῶμον ἐπιτιθέναι. Four successive pairs of terms are found in (8): φόβον παῦσαι—λύπην ἀφελεῖν—χάραν ἐνερχάσασθαι—ἔλεον ἐπαυξῆσαι, and in (19): τύχης ἀγρεύμασι—γνώμης βουλευμασι—ἔρωτος ἀνάγκαις—τέχνης παρασκευαῖς. The most frequent combination is that of three consecutive word-pairs, as ματαίοις πόνοις—δειναῖς νόσοις—δυσίατοις μανίαις (17); one series is sometimes followed up by another, as τύχης βουλήμασι—θεῶν βουλευμασι—ἀνάγκης ψηφίσμασιν (6), followed by βία ἀρπασθεῖσα—λόγοις πεισθεῖσα—ἔρωτι ἀλοῦσα (cf. also 7, 11).¹¹⁸

Now a similar, though less extensive, or closely formed grouping of terms, not noticeable elsewhere in Isocrates, is found in his *Helen*: cf. γένει—κάλλει—δόξῃ (14); τάχει—ῥώμῃ—τόλμῃ (26), followed by ἐπόρθουν—ἡμελλον—ἡπείλουν; again (49): μεγέθει τῆς ὀργῆς—μήκει τοῦ χρόνου—πλήθει τῶν παρασκευῶν, and in 54, σεμνότατον—τιμιώτατον—θειότατον is followed by ἀνδρίας—σοφίας—δικαιοσύνης.¹¹⁹

2. In a certain identity of expression. These parallel passages are, as we should expect, few, but they seem none the less certainly formed in view of one another. Aside from the references noticed in Isocrates to the writer of the other *Helen*, the following verbal parallels occur:

¹¹⁸ Cf. φρίκη περίφοβος—ἔλεος πολυδακρυς—πόθος φιλοπενθής (9), and εὐγενείας παλαιάς εὐδοξίαν—ἀλκῆς οἰκείας εὐεξίαν—σοφίας ἐπικτήτου δύναμιν (4). Other triple groups occur in 10, 14, 20.

¹¹⁹ For like features, cf. Isoc. X, 31, 38, 67. The pseudo-Demades *Δωδεκαετίας* contains similar phenomena.

[Γοργίου] Ἡελένη

Isoc. X

3. πατὴρ δὲ τοῦ μέν γε νομένου
θεοῦ, λεγόμενου δὲ θνητοῦ
6. πέφυκε γὰρ οὐ τὸ κρείσσον
ὑπὸ τοῦ ἥσσονος κωλύεσθαι,
ἀλλὰ τὸ ἥσσον ὑπὸ τοῦ κρείσσον-
ος
ἄρχεσθαι καὶ ἄγεσθαι . . .
θεὸς δ' ἀνθρώπου κρείσσον
καὶ βία καὶ σοφία καὶ τοῖς ἄλλοις.
13. ἐν οἷς εἷς λόγος πολλὴν ὄχλον
ἔτερψε καὶ ἔπεισε τέχνη
γραφείας, οὐκ ἀληθείᾳ λεχθείς.
14. τὸν αὐτὸν δὲ λόγον ἔχει ἥτε
λόγου δύναμις πρὸς τὴν τῆς
ψυχῆς τάξιν ἥτε τῶν φαρμά-
κων τάξις πρὸς τὴν σωματικῶν
φύσιν.

18. ὁ λεγόμενος μὲν Ἀιγέως,
γενόμενος δ' ἐκ Ποσειδῶνος.
47. κακῶς μὲν γὰρ παθεῖν ὑπὸ τῶν
κρείττωνων οὐδὲν κωλύει καὶ
τοὺς μηδὲν ἐξημαρτηκότας. τοι-
αύτης δὲ τιμῆς τυχεῖν ὥστε
θνητὸν ὄντα θεῶν γενέσθαι
κριτὴν, οὐχ οἷόν τε μὴ οὐ τὸν
πολὺ τῇ γνώμῃ διαφέροντα.
59. αἰεὶ δὲ μετὰ τέχνης ἀλλ' οὐ
μετὰ βίας θηρώμενος φαίνεται
τὴν φύσιν τοιαύτην.

Isoc. VIII, 39: (χρὴ γιγνώσκειν)
ὅτι τῶν μὲν περὶ τὸ σῶμα νοσημάτων,
πολλὰ καὶ θεραπείαι καὶ παντοδαπαὶ τοῖς
ιατροῖς ἔνυνται, ταῖς δὲ ψυχαις
ταῖς ἀγνοούσαις καὶ γεμούσαις πονη-
ρῶν ἐπιθυμιῶν οὐδὲν ἐστὶν ἄλλο φάρ-
μακον πλὴν λόγος ὁ τολμῶν, etc.¹²⁰

These points of similarity in form and expression emphasize the points of difference which Isocrates set out to illustrate (X, 15), and increase the probability that it is not a composition of his esteemed master which he has presumed to improve.

ISAEUS

Isaeus is considered as marking the transition between ancient oratory, as shown in Lysias, and the modern type found in Demosthenes. He may be said to combine Antiphon's shrewdness of argument, the plainness of Lysias's diction, and Isocrates's ingenious arrangement. In one important respect he differs from his three great predecessors: his sparing use of antithesis. The fact that he was concerned with private cases, making utterance on no great public themes, may partly account for this. But the more sparing use noticed in Isocrates's later orations may have been in part a sign of the times.¹²¹ Isaeus did not

¹²⁰ Cf. [Demosth.] XXVI, 26.

¹²¹ Cf. Dionysius, *De Isoc.* c. 14: οἱ μέντοι ἐπὶ τελευτῇ τοῦ βίου γραφέντες λόγοι ἤττον εἰσι μειρακιώδεις, ὥς ἂν οἶμαι τελεῖαν ἀπειληφότες τὴν φρόνησιν παρὰ τοῦ χρόνου.

indeed, relinquish the use of the figure entirely. It was a useful instrument for sharpening contrasts, for drawing subtle distinctions between technical legal terms, and for rendering the sting of his irony more poignant.

The antitheses are, as we should expect, of simple design, and are adapted to the demands of the argument. The most common ones are πᾶς-οὐδεῖς (I, 42; III, 59, 63; V, 38; VII, 15; VIII, 39; X, 3) and ζῆν—ἀποθνήσκειν, etc. (I, 1, 46; II, 10, 15, 37; V, 4). Consecutive antithetic writing does not occur to an appreciable extent. Hence, we fail to find the formal period of Antiphon and Isocrates or the enlivening clusters noticed in Lysias. As a conscious element of style, they are superseded in Isaeus by the subtler Figures of Thought.

Antitheses with clauses coördinate: (διαθήκαι) ἄς ἐκεῖνος διέθετο μὲν οὐχ ἡμῖν ἐγκαλῶν ἀλλ' ὀργισθεὶς τῶν οἰκείων τινὶ τῶν ἡμετέρων, ἔλυσε δὲ πρὸ τοῦ θανάτου, etc., (I, 3; cf. I, 43); ταῦτα τῶν νόμων κελεύοντων ὁ μὲν ἀνὴρ ὦν οὐδὲ τοῦ μέρους εἴληχεν, οἱ δ' ὑπὲρ ταύτης τῆς γυναικὸς ἀπάντων (VII, 23).¹²²

Antitheses with one clause subordinate: καίτοι πῶς ἄξιον θαυμάζειν, ὧ ἄνδρες, εἰ ἐμὲ ἐξηπάτησεν ἓνα ὄντα, ὃς ὑμᾶς ἅπαντας ἅμα συνειλεγμένους ἐν τῇ ἐκκλησίᾳ τοιαῦτα ἐποίησε (V, 38); 'Εβουλόμην μὲν, ὧ ἄνδρες, ὥσπερ Ξεναίνετος οὐτοσί δύνανται ψευδῇ λέγειν θαρραλέως, οὕτω καὶ γὰρ τάληθ' ἑπὶ ὑμᾶς περὶ ὧν ἀμφισβητοῦμεν εἰπεῖν δυνήσκειν (X, 1).¹²³

Antitheses between two mutually subordinate clauses: ἵνα μηδὲν ἀγροσύαντες τῶν γεγενημένων ἀλλὰ σαφῶς εἰδότες περὶ αὐτῶν, οὕτως ἐνέγκητε τὴν ψήφον (VIII, 4; cf. VII, 34); φιλίας αὐτοῖς πολλῆς ὑπαρχούσης, ἔχθρας δ' οὐδεμίας πώποτε γενομένης (VII, 43). Cf. I, 15; II, 45; VII, 15, 34, 43; X, 16.

Partly implied antitheses. The antonym of ὀργισθεὶς is not expressed by a single word in I, 43: πρὸς δὲ τοῦτοις ἐνθυμήθητε ὅτι αὐτὰς ἔλυσε μὲν Κλεώνυμος εὖ φρονῶν, διέθετο δὲ ὀργισθεὶς καὶ οὐκ ὀρθῶς βουλευόμενος; cf. διάφορος ὦν—χρώμενος (I, 20); περὶ πλείονος ποιεῖσθαι—κακῶς ποιεῖν (I, 33).¹²⁴

¹²² 1) (1 coördinate antitheses occur I, 1, 3, 15, 42 bis, 46; II, 10, 26, 37, 59; III, 59, 61; IV, 22; V, 4, 17; VI, 15, 59; VII, 8, 30, 37; VIII, 1, 39; X, 3; 2) (2: V, 21, 44; VII, 23.

¹²³ 1) (1 subordinate antitheses occur I, 6; V, 38; X, 1, 6; 2) (2: II, 15.

For ὥσπερ—οὕτω, cf. Lys. XII, 86; Lycurg. 111; Aeschin. III, 195.

¹²⁴ Two terms are opposed to one in I, 33; II, 15 (παίειν—ὑβρίζειν καὶ ἐξεροῦν), II, 45 (λόγῳ οὐδὲ διαθήκῃ—ἐργῳ).

Antithesis is secured by means of a negative in V, 25; VI, 6; X, 2, 22.

Defective and false antitheses. Instances of this character arise not so much from the effort to obtain symmetry as from a desire to present strong argument by means of contrast. μικρόν—μεγάλη displays a false antithesis in VI, 59: ἐὰν τοῦτο μὲν μηδ' ἐγχειρήσῃ ἐπιδεικνύναι ἢ καὶ κατὰ μικρόν τι ἐπιμνησθῇ, ἡμῖν δὲ λοιδορήσῃται μεγάλη τῇ φωνῇ καὶ λέγει ὡς εἰσὶν οἶδε μὲν πλούσιοι, etc., similarly, ἕνα—πολλῶν in X, 6: οὐδὲ καθ' ἕνα νόμον, ὧ ἄνδρες, ὡς ἐγὼ ἐκ πολλῶν τεκμηρίων ὑμῖν ἐπιδείξω; cf. also ἀλλοτριῶν—σφετέροις αὐτῶν in VIII, 1.¹²⁵

Except for purposes of comparison in particular instances, it would add little to the value of our study to trace the use of antithesis in the remaining Attic Orators.¹²⁶ The form of extended contrast, recorded by Alexander Numenius and others after him ὅταν μὴ πάντως τοῖς ἀντικείμενοις ὀνόμασιν φράζωμεν, ἀντικείμενα μέντοι ἢ διαφέροντα πράγματα—is particularly common in Demosthenes (from whom it was illustrated), and in Aeschines, although these orators also employed the conventional modes of antithetic writing unstintingly.¹²⁷ Formal antithesis, which was the ascendant feature of style in Antiphon, Lysias, and Isocrates, was far from being discarded in the succeeding and later orators: it merely assumed its rightful secondary position.

¹²⁵ For defective contrasts (not strictly speaking antitheses), see Wyss on Isae. I, 19, also IX, 19 (τοῦ γὰρ—γενόμενα).

¹²⁶ Cf. Lycurgus, κατὰ Λεωκ. 10, 48, 60, 65, 71, 74, 91, 146. Hypereides, κατὰ Φίλιπ. 3, 4; κατ' Ἀθηνογ. 16, 35; Ἐπιτάφιος 5, 13, 19, 21, 24, 35, 36, 42.

Dinarchus, I, 20, 24, 27, 48, 55, 65, 76; II, 22.

¹²⁷ Cf. Aeschin. II, 4, and the use of ἀντιτίθημι in III, 168, 253. The conventional form of the figure is to be noticed particularly in Aeschines's extensive use of the λόγος—ἔργον (ὄνομα—ἔργον) antithesis; cf. I, 55; II, 118; III, 89, 102, 126, 141, 142, 152, 174, 248, 251. Other instances of antithesis are I, 5, 109, 174, 185; III, 57, 75, 79, 99, 130, 143, 157, 226, 231, 245.

For Demosthenes's use of the figure, see Rhedantz, *Neue Philipische Reden*, Index, s. v. Antithese; Straub, *De tropis apud Demosthenem et Ciceronem*, p. 142; Baden, p. 24-25. Instances of formal antithesis (such as we have been considering) are not infrequent in Demosthenes; cf. λόγος (ὄνομα)—ἔργον: XXI, 78; XXX, 25, etc.; ἴδιος—κοινός (δημόσιος): XVIII, 210; XX, 24; XXI, 45; XXVII, 23; πάσχω—δράω (ποιῶ): XXI, 43; XXIII, 193; παρεληλυθός—μέλλοντα: IV, 2; XVIII, 192. See also XVIII, 162 (ζῶντες—τεθνεώτες); XXV, 7 (ἀσθενής—ἰσχυρός), 15, 16 (φύσις—νόμος); [XXVI] 10 (περιεῖναι—ἡττᾶσθαι), 13 (ἴσον—ἄνισον), 26 (σῶμα—ψυχή); XXVII, 29 (φανερὰ—ἀφανῆ).

IV. LIST OF ANTITHETIC TERMS

The foregoing discussion has been mainly a study of the formal expression of antithesis, the real contrasts being referred to only incidentally. These may, perhaps, be indicated most accurately by listing the more common antithetic terms. The antitheses between Word-Deed, Private-Public, Living-Dying, and the numerical and temporal antitheses appear to a greater or lesser extent in all the orators; they are employed as general modes of contrast, the usage of which was already established in Greek Literature prior to the time of the orators. Again, certain contrasts, by reason of their repeated and persistent employment by an author, become characteristic of the writer's style. Thus, in Antiphon, ἀποκτείνω-ἀποθνήσκω and ἐκούσιος-ἀκόνσιος are the most common; in Andocides (III), εἰρήνη-πόλεμος is naturally quite frequent; in Lysias, σώζω-ἀπόλλυμι and ὀλιγαρχία-δημοκρατία. The σώμα-ψυχή antithesis is found almost exclusively in Isocrates, as also Ἕλληνες-βάρβαροι. With Isaeus, οὐδείς-ἅπαντες is the most common form of contrast. The distinctive feature of these antitheses is doubtless due in part to the author's natural bent, partly to the character of the subjects with which he is dealing.

(I) WORD-DEED ^{1 2}

1. λόγος-ἔργον: Ant. III, δ 5; V, 3, 47, 75, 84; VI, 47; Andoc. [IV, 27]; Lys. I, 21; XIX, 61; XXV, 13; XXXIV, 5; [II, 5, 19; VI, 17;

¹ The main references are given to the word-combinations in clausal antithesis; references for comparison, unless otherwise indicated, are to the same words in intracausal antithesis. The more common pairs are given first; others are given in groups which seem to be fairly distinct. Instances of the commoner antitheses in the poetic forerunners of the Attic Orators have been added in the notes (the list is not meant to be exhaustive), showing the extent to which they were already current.

² Cf. Aesch. Prom. 336; Soph. El. 59, 557, 624; O. C. 782, 873; Eur. Alc. 339; Or. 287; Phoen. 526; El. 893. Cf. ἔπος-ἔργον, Hom. Il. I, 395; μῦθος-ἔγχος, Ibid. XVIII, 252; see also *Odyssey* IV, 818.

For variants, cf. Hom. Il. XX, 250; Od. XIII, 297-299; Hesiod, W. and D., 311; Pindar, O. VIII, 19; X, 69; Aesch. Prom. 1080; Soph. Antig. 757; Philoct. 555 f.; Eur. I. A. 1115; Med. 473; Phoen. 359; Heracl. 542.

In prose, cf. λόγος, ἔργου σκιά, Democr. ap. Philon. I, 615; ὄνομα-ἔργον, Heraclit. Περὶ φύς. 66; see also Herodotus III, 72; IV, 8; VI, 38, and elsewhere. λόγος-ἔργον is very common in Thucydides. Similarly, Cicero says, *Specie quidem blanda, sed reapse multis locis repudianda* (Am. XIV, 47); cf. *rerum-verborum De Or.* III, 125.

IX, 21]; Isoc. I, 33; V, 6, 74; VI, 98; VIII, 134; IX, 44; X, 4; XII, 36, 142; XIII, 7; XX, 3; Ep. II, 15; cf. Lys. VII, 30; Isoc. III, 61.

a. Datives: Lys. XXXIV, 5; [II, 5, 19; VI, 17; IX, 21]; Isoc. V, 74; VIII, 134; XII, 142; XX, 3; Demosth. XXX, 25; cf. Ant. III, γ 1, 3; Isae. II, 38, 44; see also *ὀνόματι-ἔργω*, Andoc. III, 1; Lys. XIII, 15; [XX, 1, 17]; Demosth. [XL] 1.

2. *λόγος-πᾶξις*: Isoc. IV, 82; V, 151; VI, 15; XII, 86; XV, 36.

3. *λέγω (εἶπω)—πράττω (ποιέω, δράω)*: Ant. III, β 2; IV, γ 1; V, 75; Lys. XII, 33; [II, 46]; Isoc. III, 1, 46; V, 131; XII, 87; XV, 215; Isae. II, 26; V, 39; cf. Ant. IV, γ 7.

4. *Variations*. *λόγος—ἀλήθεια*, Ant. V, 3; Isoc. III, 33;—*νόμος*, Ant. V, 14; (VI, 2); Lys. [II, 19]; Isoc. XII, 174; XV, 72;—*πόνος*, Isoc. I, 12; VI, 57; for other variants with *λόγος*, cf. Ant. V, 35; Isoc. IV, 81; VIII, 72. See also *μαρτυρέω—κατηγορέω*, Lys. VII, 33; cf. Isae. XII, 8;—*λέγω*, Ant. V, 89; (VI, 28). Cf. *ὀφθαλμοί—λόγοι*, Lys. XXIV, 14; *ὄνομα—ἔργον*, Andoc. III, 1; Lys. XIII, 15; [XX, 1, 17]; Aeschin. III, 126, 141; for other variants, cf. Ant. III, β 8; V, 5; Lys. XVI, 19. *ὄνομα* with a variant occurs Andoc. IV, 27; Isae. III, 64; V, 34; VI, 15; Aeschin. III, 99.³

(II) PRIVATE—PUBLIC

1. *ἴδιος—κοινός*:⁴ Ant. V, 13; Andoc. III, 27; [IV, 1, 35]; Lys. I, 47; XIII, 2; XVI, 11; XXXI, 6; [II 44]; Isoc. IV, 9, 76, 77, 81, 99; VI, 93; VII, 52; VIII, 4, 46, 52, 96, 119; X, 36, 41; XII, 12; XV, 188; cf. Andoc. [IV, 11, 42]; Isoc. IV, 86; V, 73; VIII, 13, 93, 127; XII, 140; XV, 158; XVI, 3.

a. Datives: Andoc. III, 27; cf. *ἴδια—δημοσία*, Isoc. XVIII, 24; Isae. VII, 30.

2. *ἴδιος—δημόσιος*: Andoc. [IV, 4]; Lys. XVII, 9; XXI, 16, 19; XXV, 25; XXVII, 12; Isoc. IV, 181; XVIII, 24; Isae. VII, 30.

4. *ἴδιος—πόλις*: Ant. II, δ 11; V, 79; Lys. XXX, 8; XXXI, 10; Isoc. XVI, 2; XVIII, 24; cf. Isoc. VIII, 120.

5. *Variations*. *ἄλλος—αὐτός—(αὐτός)*: Ant. V, 13; Lys. XII, 24;

³ Cf. Thucy. III, 38, 4: *εἰώθατε θεαταὶ μὲν τῶν λόγων γίγνεσθαι, ἀκροαταὶ δὲ τῶν ἔργων*, and also Aeschin. III, 253: *ὡς ληστὴν πραγμάτων, ἐπ' ὀνομάτων διὰ τῆς πολιτείας πλείοντα*.

⁴ Cf. Hom. Ody. III, 82 (see also II, 32; IV, 314); Pindar, O. XIII, 49, N. VI, 55; Eur. Hec. 904.

XVIII, 19; XXIX, 5; XXXIV, 11; [VI, 13]; Isoc. II, 39; III, 38; IV, 95; VI, 43; VIII, 49, 92; X, 36; XI, 46; XII, 48, 226; XIV, 19, 24; XV, 72, 84, 225; XVI, 47; XVIII, 56; Cf. Isoc. IV, 99; VI, 83.

ἄλλότριος—αὐτός (αὐτός): Ant. IV, δ 8; Lys. XXXIII, 6; [II, 6, 56; VI, 17]; Isoc. IV, 182; VI, 54; XIV, 25, 54; XVIII, 56; XX, 18; XXI, 12; Isae. VIII, 1; X, 2, 22; cf. Isae. III, 66; —οἰκεῖος: Lys. [VI, 17]; Isoc. IV, 76; V, 80; VII, 24; VIII, 84; XII, 48; XIV, 51; cf. Andoc. [IV, 15]; Lys. I, 33; XXXIII, 8; Isoc. I, 35; IV, 86; V, 113; IX, 77; —ἰδιος: Lys. [II, 24]; Isoc. II, 46; XV, 24, 94.

(III) LIVING-DYING

1. ζάω—ἀποθνήσκω.⁵ Ant. I, 23; II, β 1; V, 35; Andoc. I, 53; Lys. XII, 99; XIX, 49; [II, 8]; Isoc. VI, 8; X, 48, 53; XI, 8; XIV, 55; XVI, 22; Ep. VII, 9; Isae. I, 1, 46; V, 4. Cf. Ant. IV, δ 1; Andoc. I, 57; Isoc. V, 47, 55; IX, 3; X, 27.

2. ζάω—τελευτάω. Isoc. I, 38; II, 36; VI, 89; Isae. II, 10, 15, 37.

3. ἀποκτείνω—ἀποθνήσκω: Ant. I, 5, 21, 22, 26; II, γ 11; IV, γ 3, 4; V, 67.

4. σῶζω—ἀπόλλυμι: Ant. V, 46, 73; Andoc. [IV, 9]; Lys. XII, 68, 86, 89; XIV, 23; XIX, 54; XXIV, 7; Isoc. IV, 149; VI, 36.

a. Infinitive phrases: σῶζειν (σῶσαι) δικαίως—ἀπολλύναι ἀδίκως: Ant. V, 73; Lys. XIX, 54; XXIV, 7; cf. Andoc. I, 57. See also τεθνάναι καλῶς—ζῆν αἰσχροῶς: Isoc. II, 36; IV, 77, 95; similarly, Isoc. I, 43; VI, 89; IX, 3.

(IV) BODY-SOUL⁶

σῶμα—ψυχή: Lys. X, 29; Isoc. I, 6, 9, 12, 40; II, 46; IV, 1, 92, 151; VI, 9, 109; VII, 14; VIII, 39; XV, 210; cf. Lys. XXIV, 3; Isoc. XV, 250.

Variants. σῶμα—ἀρετή, Isoc. IV, 84; cf. II, 36. For other variants with σῶμα, see Ant. V, 35; Andoc. II, 24; Lys. XXIX, 11; [VI, 31];

⁵ Cf. Soph. Ajax. 479 f.; Eur. I. A. 1252; Troïades 637. See also Simonides (Bergk) 99, 129; Pindar O. II, 26; and above, p. 29 note 18.

⁶ Cf. Pindar, Isth. III, 71: μορφὰν βραχὺς, ψυχὰν δ' ἄκαμptos; Agathon, Frag. 14: γυνή τοι σώματος δι' ἀργίαν, ψυχῆς φρόνησιν ἐντὸς οὐκ ἀργὸν φορεῖ.

See also φρονήματι—σώματι, Eur. Elec. 371 f; cf. Hel. 160, 161. The σῶμα—ψυχή antithesis is frequently found in Hippocrates; cf. *De Daiact.* III, 71 (Littre, VI, p. 610): ὁκοῖα πάσχει τὸ σῶμα, τοιαῦτα ὀρεῖ ἢ ψυχή.

Isoc. VI, 109; IX, 73; XIV, 15; Aeschin. III, 99, 157; Hyperid. VI, 24; Dinarch. I, 110.⁷

(V) TEMPORAL ANTITHESSES⁸

1. Past-Future. *a.* γεγεννημένα—μέλλοντα: Lys. XXV, 23; Isoc. IV, 181; VI, 47; IX, 60; XX, 12; Ep. IX, 6. Cf. Andoc. III, 2; Lys. XXXIV, 5; Isoc. IV, 141; VI, 59.

b. παρέληλυθότα—μέλλοντα: Andoc. [IV, 36]; Lys. XV, 9; XXII, 20; XXXIII, 6, 7; Isoc. II, 35; Demosth. IV, 2; XVIII, 192.

2. Present-Future (παρόντα—μέλλοντα): Andoc. [IV, 12]; Lys. XII, 45; Isoc. I, 44; VIII, 121; XIII, 7. Cf. Ant. VI, 25.

3. Present-Past (παρόντα—παρελθόντα, etc.): Lys. [II, 67]; Isoc. IV, 160; VIII, 80.

4. Temporal adverbs. τότε—νῦν: Ant. V, 94 bis; Andoc. III, 12; Lys. [XX, 17]; Isoc. VI, 54; VIII, 48; XVIII, 46; Isae. I, 20, 30. πρότερον—νῦν: Lys. VII, 1; XII, 2; XVIII, 19; XXVII, 3; Isoc. VI, 7, 97. πρότερον—ὑστερον: Ant. V, 71; Isoc. I, 47. παραχρῆμα (etc.)—ὑστερον: Isoc. IV, β 3; Lys. III, 39; Isoc. I, 17. For other adverbs, cf. Lys. XVII, 9; Isoc. XIV, 30.

(VI) NUMERICAL ANTITHESSES⁹

1. πᾶς (ἅπας): —εἷς Lys. XXIV, 22; XXXI, 31; Isoc. IV, 42, 68, 83, 180, 181, 186; VI, 68; VIII, 134; IX, 65; Isae. V, 38; X, 3; cf. Lys. [II, 54]; Isoc. XII, 72; —ἕκαστος: Andoc. [IV, 16]; Lys. XIII, 92; Isoc. IV, 128, VI, 54; VII, 22; VIII, 134; —ὀλίγοι: Isoc. I, 1;

⁷ E. D. Burton (*Am. Journ. Theol.*, Vol. 17, p. 598) observes that in Classical writers there is no real antithesis between πνεῦμα—σάρξ or ψυχή—σάρξ, but "The two terms σῶμα and ψυχή frequently stand in antithesis from Herodotus down, and very frequently in Plato. Plato is the first writer who suggests the idea that the σῶμα is injurious to the ψυχή [in the sense that by its sensations and appetites it breaks in upon the tranquility of the soul and interferes with its clear vision of the truth, and by causing excessive pain or pleasure tends to corrupt it against its will]. In Aristotle the two terms—are rather correlates than antitheses."

⁸ Cf. [Gorgias] *Helen* 11: εἰ μὲν πάντες περὶ πάντων εἶχον τῶν τε παροιχομένων μνήμη τῶν τε παρόντων ἐννοίαν τῶν τε μελλόντων πρόνοιαν, οὐκ ἂν ὁμοίως ὁμοίος ὢν ὁ λόγος ἡπάτα.

For the terms, see also Soph. Antig. 611; Eur. Ion. 7; I. T. 1264.

Cf. also Arist. *Rhet.* B 13, 1390 a: τοῦ μὲν γὰρ βίου τὸ μὲν λοιπὸν ὀλίγον τὸ δὲ παρεληλυθὸς πολὺ, ἔστι δὲ ἡ μὲν ἐλπίς τοῦ μέλλοντος ἡ δὲ μνήμη τῶν παροιχομένων.

⁹ Cf. Simonides (Bergk) 91, 101; Aesch. Pers. 763, Choeph. 520, Sept. 1050; Soph. Antig. 14; Eur. Or. 7, 743, 1244, Hippol. 1403, Heracl. Fur. 1139, 1391, Andr. 1116, I. A. 957, 1358, 1390, 1394.

VI, 87; —οὐδείς: Lys. I, 18; III, 3; VII, 18; Isoc. IV, 150; VIII, 52; X, 12; XII, 87; Isae. I, 42; III, 59, 61; VII, 15; VIII, 39; —πολλοί: Isoc. IV, 46; V, 131; IX, 44.

2. πολλοί — εἷς: Lys. VII, 26; Isoc. III, 24; Isae. X, 6; cf. Isoc. VI, 99; —ὀλίγοι: Andoc. [IV, 41]; Lys. XV, 9; XIX, 21; XXXIV, 9; [II, 37, 41]; Isoc. VI, 43; VII, 72; XV, 233; Ep. VIII, 3; cf. Isoc. IV, 86; IX, 45; —οὐδείς: Lys. III, 47; VII, 26, 38; XII, 7; XXVI, 20; XXIX, 1; Isoc. Ep. II, 15; Isae. VII, 43; cf. πᾶς—πολλοί.

3. *Variations.* μόνος—ἄλλος: Ant. V, 17; Lys. [II, 76]; Isoc. I, 33; —ἅπας (πᾶς): Lys. VII, 33; XXII, 16; Isoc. IX, 65. ἐλάσσων—πλείων: Ant. II, γ 11; V, 91; cf. Lys. [XX, 13]. ὅλος—μέρος: Isoc. VII, 28; XX, 9.

(VII) TRANSGRESS-OBSERVE; CONDEMN-ACQUIT

1. Verbs (cf. σῶζω—ἀπόλλυμι).

ἀπολύω—καταλαμβάνω (or other variant): Ant. III, β 8, 11, γ 11, δ 9.

ἀποψηφίζω—καταψηφίζω (or other variant): Lys. XII, 90, 91; XIII, 96; Lycurg. 149.

ἀφίημι—αἰρέω (or other variant): Ant. II, β 11, δ 11; Andoc. III, 23, 28; Lys. XII, 80; XXV, 26; Isoc. XV, 94.

ἐμμένω—παραβαίνω: Isoc. VII, 41; cf. διαμένω—καταλύω: Isoc. VIII, 51.

κατηγορέω—ἀπολογέω (φεύγω): Lys. [VI, 13]; XII, 2.

λύω—διατίθημι: Isae. I, 3, 43; cf. διαλύω—βεβαιόω: Lys. XIII, 15.

τιμωρέω—βοηθέω (or other variant): Ant. I, 2; II, γ 11; III, β 8; V, 79; Andoc. I, 31; [IV, 36]; Lys. XIV, 19; XV, 12; XXXI, 24; [IX, 14]; Isoc. IX, 32.

φεύγω—διώκω (or other variant): Ant. IV, δ 9; V, 80; Andoc. [IV, 36]; Lys. III, 36; X, 11, 31; [II, 4].

2. Adjectives.

αἷτιος—ἀναίτιος: Ant. II, β 11, δ 11.

καθαρός—ἐνοχος: Ant. IV, α 1; —ὑπαίτιος: Ant. III, γ 1.

κύριος—ἄκυρος: Andoc. [IV, 9]; Lys. XVIII, 15; Isoc. XVIII, 68; Isae. II, 26.

3. Nouns.

κατηγορία—ἀπολογία: Ant. VI, 7; Andoc. I, 6; —δίκη: Isoc. XVI, 2.

(VIII) ACTIVE-PASSIVE

αἰρέω (ἀφαιρέω, etc.) — ἀποβάλλω: Andoc. III, 29; — ἀπολείπω: Lys. [II, 4]; — δίδωμι (παραδίδωμι, etc.): Lys. XXIV, 7; XXX, 26; Isoc. XII, 52.

ἀποκτείνω: — ἀποθνήσκω: (see above); διαφθείρω: Ant. III, γ 7.

ἀποστερέω: — δίδωμι: Lys. XXIV, 7; — κομίζω: Isoc. XVII, 10.

ἡττάομαι — κατορθόω: Isoc. IV, 124; XII, 183; — κρατέω Isoc. X, 18; XII, 31; — νικάω: Andoc. III, 26; Lys. XII, 92; [II, 24]; Isae. V, 21; XI, 21; — περιγίγνομαι: Isoc. II, 25; IX, 44.

κατορθόω — ἀμαρτάνω: Isoc. V, 68; VI, 5; VII, 72; XVII, 15; Isae. IV, 22; — ἀτυχέω: Isoc. III, 24; IV, 48.

λαμβάνω-δίδωμι¹⁰: Lys. XII, 39; XXVII, 10; Isoc. XV, 225; XVI, 49; XVIII, 66; Isae. VII, 12.

πάσχω — ποιέω (δράω)¹¹: Ant. III, β 7, γ 3 bis; IV, δ 5, 6, 8; Andoc. III, 6; Lys. XII, 89; XV, 10; Isoc. II, 46; VIII, 91; XII, 117; XVIII, 40; Isae. I, 6. Cf. Lys. XXI, 22; Isoc. IV, 63. See also πάσχω — πατάσσω: Ant. IV, γ 4; — σώζω: Ant. V, 2; Lys. [XX, 30].

(IX) OPPOSITE STATES OF MIND

1. Envy, Censure, Hatred, Grief, Pain, Evil Intent, and their opposites.

ἐλέω — φθονέω: Lys. XXI, 15; [II, 67; XX, 15].

ἐπαινος (ἐπαινέω) — ἐπιτιμάω: Isoc. VII, 60; Ep. IX, 12; — ψόγος (ψέγω): Isoc. I, 7, 33; III, 1; XII, 15, 118, 223; cf. Isoc. XII, 240; with other variants: Isoc. VII, 76; VIII, 72.

ἔχθρα (ἐχθρός) — φιλία (φίλος):¹² Andoc. [IV, 5]; Lys. XIV, 19; XV, 12; [II, 67; IX, 14]; Isoc. I, 26, 33; IX, 32, 44; Isae. I, 33; VII, 8, 43; cf. μισέω-φιλέω. Lys. XII, 54; Isoc. XII, 141.

ἥδομαι — λυπέω¹³ (or other variant): Ant. III, β 8; Andoc. [IV, 5]; Isoc. I, 47 bis; V, 131; VIII, 87; X, 36; XII, 131; cf. ἐλπís — λύπη: Isoc. VI, 47; Ep. II, 11.

¹⁰ Cf. Hom. II. I, 137; IX, 367; XVIII, 499 f.

¹¹ Cf. Pindar, N. IV, 32; Aesch. Pers. 813, Agam. 1527, 1565.

¹² Cf. τὸν φιλέοντα — ἐχθρόν: Hesiod, W. and D. 342, and φιλεῖς — στυγείς: Aesch. Choeph. 906.

¹³ Cf. Hom. II. IV, 197: κλέος — πένθος, and ἡδόμεθα — λυπόμεθα: Soph. Ajax 1085 f. See also Aeschin. III, 207: οὗτος κλάει ῥᾶον ἢ ἄλλοι γελῶσι.

ὄνειδος—τιμή (or other variant): Lys. XII, 93; XIV, 33; XXV, 6; cf. Lys. XXVII, 16; [II, 33].

πιστεῖν (πιστός)—ἀπιστέω (ἀπιστος): Ant. III, γ 4; V, 3, 84; (VI, 28); VI, 29; Isoc. I, 22; —δείδω: Ant. II, δ 1; Lys. XXIX, 12; —φοβερός: Isoc. V, 80; VII, 51.

χαίρω —ἀγανακτέω: Isoc. VIII, 45, 49; —σπουδάζω: Isoc. I, 31; II, 30; for the variants, cf. Isoc. I, 42; IV, 168.

χαρίζομαι —ἀπεχθάνομαι: Isoc. I, 30; Ep. IX, 12; —λυπέω Isoc. XII, 263.

ὥφελέω —βλάπτω (βλάβη): —Lys. XII, 24; XVI, 18; [IX, 16]; Isoc. I, 6; IV, 130; V, 76; VIII, 72; XII, 219, 224, 246; —ζημιόω: Lys. XXIX, 4; Isae. V, 21; X, 16.

2. Agreement-Difference, etc.

ἀκούσιος —ἐκούσιος: Ant. I, 5, 26, 27; II, γ 1; III, β 6; IV, δ 8; V, 92 bis; Isoc. I, 21; cf. Ant. III, γ 6, 7.

ἄκων—ἐκών: Lys. XIII, 28; XXX, 16; cf. Isae. V, 29.

ἀμφισβητέω—ὁμολογέω: Lys. I, 29; Isoc. IV, 19; VI, 37; XV, 84, 215; Isae. I, 42; cf. Isoc. VI, 24.

διάφορος —χρόμενος: Isae. I, 20, 30, 33; —ὅμοιος Isoc. XVIII, 38.

ἐναντίος —ὁ αὐτός: Isoc. XVI, 50; —παραπλήσιος: Isoc. VIII, 72.

ἕτερος —ὁ αὐτός: Andoc. II, 24. For other variants, cf. Andoc. [IV, 7]; Lys. XVIII, 8.

(X) OPPOSITE CONDITIONS—PERSONAL

1. Good-Bad.

a. Adjectives¹⁴ and adverbs.

ἀγαθός —κακός: Lys. III, 47; XII, 33, 47, 64; XIII, 47; XVIII, 2; XXV, 6, 13; XXXI, 30; [VI, 36]; Isoc. I, 16; III, 7; VI, 64; VII, 5; IX, 6; XII, 225; cf. Isoc. IV, 168; VIII, 106; —πονηρός: Lys. [II, 77]; Isoc. VIII, 79; XII, 214.

δίκαιος—ἄδικος: Ant. II, γ 10; V, 73; Andoc. I, 53; Lys. XIX, 54; XXIV, 7; [II, 6, 46; VI, 55]; Isoc. I, 38; XIV, 25.

κακός —δίκαιος: Isoc. II, 57; —χρηστός: Ant. III, γ 9; Isoc. I, 22; III, 52.

καλός —αἰσχροός: Andoc. I, 57; Lys. [II, 53]; cf. Isoc. II, 36; IV, 77, 95; —κακός: Lys. XIV, 42; Isoc. VII, 14; cf. Isoc. I, 35.

¹⁴ Cf. Hom. Il. II 365; Hesiod, W. and D. 700 ff.; Simonides, Fr. 5; Eur. Hec. 904; cf. also Eur. Frag. 244, 356, 366.

φ α ὕ λ ο ς — ἀ γ α θ ὸ ς : Isoc. I, 30; VII, 5; XVI, 23;— σ π ο υ δ α ῖ ο ς : Isoc. I, 1, 43; with other variants: Isoc. II, 10, 32.

b. Nouns.

ἀ ρ ε τ ῆ — κακία : Lys. X, 28; Isoc. I, 50; VI, 36; Ep. VII, 9; cf. Lys. XIV, 32; Isoc. VIII, 35; and κακία—ἀπειρία Lys. XXXI, 4 (cf. Ant. V, 5); — π λ ῆ θ ο ς : Lys. [II, 33]; Isoc. IV, 71; VI, 60; cf. Andoc. I, 107; Lycurg, 108; Hyperid. VI, 19; — τ ῦ χ η : cf. Isoc. VII, 11; IV, 91.

δ ι κ α ι ο σ ὕ ν η — ἀ δ ι κ ί α : Isoc. I, 39; cf. Isoc. VIII, 93; — κακία : Isoc. III, 34.

2. Young-Old; Strong-Weak; Rich-Poor.¹⁵

κ ρ ε ί τ τ ο υ ς — ἀ σ θ ε ν ἑ σ τ ε ρ ο ι : Isoc. IV, 53; XIV, 20; — ἥ τ τ ο υ ς : Andoc. III, 28; Lys. XII, 79; Isoc. VIII, 134; cf. ἀ σ θ ε ν ῆ ς — ἰ σ χ υ ρ ὸ ς : Lys. XXIV, 18; [II, 56]; Demosth. XXV, 7.

ν ε ῶ τ ε ρ ο ς — π ρ ε σ β ῦ τ ε ρ ο ς : Ant. IV, γ 2; V, 74; Lys. XXIV, 7, 17; [II, 51]; Isoc. VI, 1; XI, 37.

πένης—πλούσιος : Lys. XXI, 15; XXIV, 17; XXVII, 9; Isae. VI, 59. Cf. Andoc. I, 141; Lys. XXV, 30; Isoc. VIII, 124.

π λ ο ὕ τ ο ς — π ε ν ί α : Lys. [II, 33]; cf. Isoc. I, 38; — ἄ πο ρ α : Isae. XI, 37; for other nouns, cf. Isoc. II, 39; IV, 132.

(XI) OPPOSITE CONDITIONS-POLITICAL

1. Freedom-Slavery. (ἐλευθερία, etc. — δουλεία, etc.): Ant. V, 49; Lys. [II, 33, 41, 64]; Isoc. IV, 95, 124; VIII, 42; XII, 104; XIV, 5; Cf. Ant. V, 48; Lys. [II, 62].

2. Peace-War, etc.

εἰρήνη—πόλεμος : Andoc. III, 17, 28, 35 bis; Lys. XXVI, 22; Isoc. VI, 50, 87, 104; VIII, 12. Cf. Andoc. III, 30 bis; Lys. XXV, 30; Isoc. V, 73.

εἰρηνικός—πολεμικός : Isoc. II, 24; VIII, 136.

πολέμιοι—πολιται (πόλις) : Lys. XII, 39; XVIII, 2; XXV, 23; Isoc. VII, 69; cf. Isoc. VI, 67—σύμμαχοι : Ant. V, 86; Andoc. [IV, 41]; Lys. XIV, 13; [II, 10, 62]; Isoc. IV, 71, 152; VIII, 46.

3. Safety-Danger, etc.

ἀ σ φ ἄ λ ε ι α — κίνδυνοι : Lys. XVI, 13; Isoc. VIII, 21—πόλεμος : Isoc. VIII, 51.

σ ω τ η ρ ί α — δουλεία (κίνδυνος, or other variant) : Lys. XXXIII, 6; [VI, 43]; Isoc. XIV, 19. Cf. Lys. XXV, 23, 24; Isoc. VIII, 144.

¹⁵ Cf. ἀ νο λ β ῖ η — ὀ λ β α : Hesiod, W. and D. 319; Eur. Frag. 366, 641.

4. Citizen-Metic, etc.

πολίτης—μέτοικος : Andoc. I, 144; cf. οἰκεῖν—μετοικεῖν : Isoc. XVI, 47;
πολίτης—ξένος : Andoc. I, 144; Isoc. VIII, 48.

5. Democracy-Oligarchy, etc.

δημοκρατία—ὀλιγαρχία : Andoc. I, 99; Lys. XVIII, 8, 25; XXV, 17, 27; XXVI, 17; Isoc. VII, 60; XX, 4—μοναρχία : Isoc. I, 36; cf. Isoc. X, 36. πολιτεία (πόλις) with a variant : Lys. XII, 59; Isoc. IV, 125.

(XII) LARGE-SMALL; DIFFICULT-EASY; OPEN-SECRET

1. μέγας—μικρός : ¹⁶ Andoc. [IV, 4]; Lys. XXV, 32; Isoc. II, 39; IV, 74, 143; VI, 109; X, 5; XXI, 17; Isae. VI, 59; Cf. Lys. [II, 63]; Isoc. IV, 189; IX, 45; Isae. VII, 35.

2. χαλεπός—ῥάδιος : ¹⁷ Lys. XXV, 16; Isoc. IV, 42; V, 139; X, 13; XII, 36, 246; Ep. II, 11.

3. φάνερός (ως) —ἀφανής : Ant. V, 59; cf. Isoc. VII, 58; —κρύβδην : Lys. XII, 91; XV, 10; Lycurg. 146; —λάθρα : Andoc. [IV, 21]; Lys. [VIII, 21].

Verbs denoting secrecy-publicity occur Lys. [XX, 7]; Isoc. I, 17; II, 30.¹⁸

(XIII) FORTUNE-MISFORTUNE, ETC.

ἀτυχία—εὐτυχία : Ant. II, δ 9; —εὐβουλία : Ant. IV, β 6; cf. εὐτυχία—εὐβουλία : Isoc. I. 34.

δυστυχής (έω) —εὐτυχής (έω) : Ant. II, δ 9; Lys. [II, 60]; Isoc. I, 42; VI, 102; with other variants : Lys. XII, 35; Isoc. XVIII, 46.

τύχη —(ἀτυχία, γνώμη, διάνοια, ἐπιμέλεια, etc.) : Isoc. VI, 92; IX, 36, 45; XV, 36, 292; Lycurg, 108; with other variants (intra-clausal) : Ant. VI, 1; Andoc. I, 140; Lys. XXI, 10; Isoc. III, 47; IV, 132; XVIII, 10.

(XIV) TEMPERANCE-INTEMPERANCE; PERSUASION-FORCE

ἀκολασία —καρτερία : Isoc. VIII, 102; —σωφροσύνη : Isoc. VIII, 119.

¹⁶ Cf. Theognis I, 14: σοὶ μὲν τοῦτο, θεά, σμικρόν, ἐμοὶ δὲ μέγα. See also Cic. N. D. IV, 21, 580: *magna di curant, parva negligunt*; Hor. carm. 1, 6, 9: *conamur tenues grandia*; 3, 3, 72: *magna modis tenuare parvis*.

¹⁷ Cf. Hesiod, W. and D. 287.

¹⁸ Cf. Soph. Antig. 272 f.

βία—νόμος: Lys. XXIII, 12; [II, 19].¹⁹

ἐξαρκούντως—ὑπερβαλλόντως: Isoc. XII, 8; similarly, cf. Isoc. I, 27; II, 33; IX, 23; XII, 72; XV, 10.

περίθω—ἀναγκάζω: Lys. [II, 61]; Isoc. XIV, 22;—βιάζομαι: Lys. I, 33; Isoc. V, 16; cf. VIII, 21;—ὑβρίζω: Isae. II, 15. Cf. ἀγάγη—βούλησις Thucy. VII, 57, 7.

σωφρονέω—(ἀμαρτάνω, παροινέω, ὑβρίζω, etc.): Ant. IV, δ 2; Andoc. I, 145; Isoc. VIII, 58. Cf. ἐπαίρω—σωφρονίζω: Ant. IV, γ 2.

(XV) TRUTH-INTELLIGENCE-OPINION

ἀλήθεια—διαβολή: Ant. II, δ 1; V, 86;—λόγος: Isoc. III, 33; cf. Ant. V, 3;—ψεῦδος: Ant. V, 18, 35, 84; (VI, 28); Isoc. XIII, 1; XV, 15; Isae. X, 1; cf. Ant. III, γ 3; with other variants: Ant. V, 2, 5.²⁰

ἀνότητος—φρόνιμος: Isoc. III, 7; IV, 48; XV, 255; cf. Isoc. II, 14; see also ἀγνώω—εἶδω: Isae. VII, 34; VIII, 4.

γνώμη—τύχη: Ant. V, 92; cf. Andoc. I, 140; Isoc. III, 47;—(ἀνάγκη, γλώσσα, διαβολή, ὀργή): Ant. II, δ 1; V, 5, 72, 79.²¹

διάνοια—ἄνοια: Isoc. II, 14; XV, 72;—οὐσία: Isoc. I, 19, 42; with other variants: Isoc. IV, 50; VI, 10, 92.

δόξα—σωμα: Isoc. VI, 109; Hyperid. VI, 24; Dinarch I, 110;—χρημα: Isoc. II, 32; cf. Lys. XIX, 61;—with (ἀλήθεια, ἀτιμία, ἐπιστημή, etc.): Ant. III, β 2; Isoc. II, 38; VI, 89; X, 17; XIII, 8.

εἶδω (ἐπίσταμαι)—δοξάζω: Isoc. X, 5; cf. Isoc. XII, 9; XV, 54; XVII, 54; Aeschin. III, 160.²²

(XVI) GOD-MAN-NATURE

ἄνθρωπος—θεός:²³ Ant. IV, α 2; Andoc. I, 139; Isoc. IV, 151; XI, 28; XII, 124; cf. Isoc. V, 116; XVI, 23;—θηρίον: Lys. [II, 19];

¹⁹ Cf. πρὸς βίαν—ἐκούσι: Eur. Hel. 395. Cf. Livy XXI, 31, 6: *iure minus, vi plus poterat*.

²⁰ Cf. ἀλήθεια—δόκησις: Thucy. II, 35, 2;—πρόφασις: Aeschin. II, 40.

²¹ Similar variants (γλώσσα, ὀργή, τύχη) occur with γνώμη in Aesch. Prom. 888, Frag. 389; Soph. O. R. 524; Eur. Frag. 226; cf. Agathon, Frag. 14: *γνώμη δὲ κρείσσαν ἐστιν ἢ ῥώμη χειρῶν*.

²² Cf. Agam. 1369: *τὸ γὰρ τοπάειν τοῦ σαφ' εἶδέναι δίχα*.

“What's Knowledge, with her stocks and lands,
To gay Conjecture's yellow strands?”

—Lowell, *A Familiar Epistle to a Friend*.

²³ Cf. Hom. Ody. VI, 149; XIII, 297; Simonides, Frag. 5; Pindar, O. X, 21; Aesch. Pers. 93. See also Verg. Aen. IV, 95.

Isoc. XII, 121; XV, 214; (cf. *θεός—θηρίον*: Isoc. XI, 32); —*γυνή*: Lys. [II, 4]; Isae. VII, 23; —(*πᾶγμα, χρήμα*): Isoc. XII, 7; XV, 31, 142.

θνητός—ἀθάνατος: Lys. [II, 80, 81]; Isoc. I, 9, 32; II, 32; cf. VI, 109.

φύσις—ἐμπειρία: Lys. [II, 51]; Isoc. XV, 188; (cf. *ἐμπειρία—ἀδυναμία*: Ant. V, 2); —*νόμος*: Lys. [II, 61]; Isoc. IV, 105; IX, 54; Demosth. XXV, 15, 16; cf. Isoc. I, 10; —(*ἀνάγκη, ἀρετή, γνώμη*, etc.): Lys. XXXI, 6; [II, 4, 80]; Isoc. IV, 50; VII, 49.²⁴

(XVII) MISCELLANEOUS

*ἀρχή—τελευτή*²⁵: Andoc. [IV, 4]; Isoc. I, 47; IV, 122; cf. Isoc. XII, 24.

βάρβαροι—Ἕλληνες: Isoc. IV, 34, 128, 158; V, 16, 80, 115, 148; VII, 51.

δύναμις (δυνάμενος)—ἀδυναμία (ἀδύνατος): Ant. V, 2; Lys. XXIV, 13; XXX, 24; —*πονηρία*: Lys. XIV, 37; XXV, 22; —(*βουλόμενον, ἦθος*): Ant. V, 73; Isoc. XV, 122.

εἰκός (εἰκότως)—ἀλόγως: Isoc. IV, 150; —*γενόμενα*: Ant. V, 25; —(*ἔργον, ὄντως*): ²⁶ cf. Ant. II, δ 8, 10, bis.

*θάλαττα—γῆ*²⁷: Isoc. IV, 21; V, 60; VIII, 102; —*ἥπιρος*: Isoc. IV, 89 (cf. Isoc. IX, 55); cf. *ἥπιρος—νῆσος*: Isoc. IV, 132; XI, 14.

κερδαίνω—ζημιώω: Isoc. I, 33, 39; cf. *κέρδος—ζημία*: Isoc. III, 50.

μάχομαι—ψηφίζομαι: Lys. XII, 79; Isoc. XX, 20; cf. Ant. V, 92.

παρών—ἄπών: Lys. XII, 78, 80; Isoc. I, 1.

παρασκευή—ἀνάγκη: Ant. V, 22; —*ἀπειρία*: Lys. XIX, 2.

φεύγω—κατέρχομαι: Lys. XXV, 29; XXX, 16; XXXIV, 11; Isoc. XVI, 42.

ψῆφος (ψηφίζομαι)—εὐχεσθαι: Aeschin. I, 133; —*ὄπλα*: Aeschin. II, 114; —*πράξις*, Dinarch. I, 86; cf. Lycurg. 127; cf. *arma—consilium* Cit. *De Off*, I, 76.

²⁴ Cf. *φύην—μήδεα*, Hom. II. III, 208.

²⁵ Cf. Herodot. VII, 51: τὸ μὴ ἅμα ἀρχῇ πᾶν τέλος καταφαίνεσθαι. See also Euripides, I. A. 990.

²⁶ From Plato, *Phaedr.* 267 a, we learn that this was a common antithesis with Tisias and Gorgias.

²⁷ Cf. Hesiod, W. and D. 101, and *πόντω—χέρσῳ*, Hom. II. 424-426.

APPENDIX

Antithesis in the Bible and in English Literature.

The Bible and the Greek classics must be taken together as the chief external influences in the development of the antithetic feature of style in our own literature, as perhaps in that of other modern nations also.¹ The oldest and best known example of antithetic writing is that found in the tenth to the fifteenth chapters of the *Book of Proverbs*.² "A wise man rejoiceth his father, but a foolish son is a grief to his mother" (X, 1); "The lip of truth shall be established forever, but a lying tongue is but for a moment" (XII, 19); "The law of the wise is a fountain of life, that one may depart from the snare of sin and death" (XIII, 14). Elsewhere in the Old Testament the figure is sparingly employed. "They are bowed down and fallen, but we are risen and stand upright" (Psalms XX, 5); "Behold my servants shall eat, but ye shall be hungry; behold my servants shall rejoice, but ye shall be ashamed; behold my servants shall sing for joy of heart, but ye shall cry for sorrow of heart" (Isa. LXV, 13, 14); "Be not a terror unto me: thou art my hope in the day of evil" (Jer. XVII, 17).³

Stripped of antitheses the New Testament would lose many of its most effective teachings. "He that cometh after me is preferred before me" (John I, 15). "For there is nothing covered that shall not be revealed, and nothing hid that shall not be known. What I tell you in darkness, speak ye in the light; and what ye hear in the ear proclaim upon the housetop" (Matt. X, 26, 27).⁴

¹ Cf. C. J. Child, *John Lyly and Euphuism*, p. 113. "Antithesis is said to be a more common feature in French than in English; in German, with some exceptions, it is conspicuous by its absence"—*Encycl. Brit.*, s. v. Antithesis.

² "Antithesis is the very life blood of the proverb"—Moulton, "Modern Readers Bible," Proverbs, Intr., p. XVI. For the "Antithetic" distich as a species of the Mashal or technical poetry among the Hebrews, see J. P. Lange, *Commentary on Proverbs*, p. 31.

³ For other examples of antithesis in the Old Testament, see Psalms XXVIII, 3, CVII, 33-35; Eccl. X, 6, 7; Isa. XXIX, 13; LI, 3.

⁴ Cf. Matt. XV, 8, 11; XXII, 4; Luke VII, 46; X, 16; XVI, 12; John I, 30; III, 12, 30; VII, 4.

For ἀντιμεταβολή, (the use of the same terms in the second member of an antithesis with their order inverted), see Matt. X, 39; Mark. II, 27; John XV, 16; Gal. V, 17.

St. Augustine noticed the striking use of antithesis in the Pauline epistles.⁵ "Therefore as by one trespass the judgment came unto all men to condemnation; even so through one act of righteousness the free gift came unto all men to justification of life" (Rom. V, 18); "Who changed the truth of God into a lie and worshipped and served the creature rather than the Creator" (Rom. I, 25).⁶ Norden remarks that in view of the universal trend of the Greek mind toward antithetic thought it is little wonder that the great apostle employed antithesis as one of the most effective weapons for enforcing his new ideas.

To attempt an exhaustive treatment of Antithesis in English Literature, would be out of place here. Only a brief and comprehensive account can be given, and the endeavor made, in the light of the previous discussion of the figure in Greek Literature, to point out certain analogies.⁷ Among English, as among the Greek rhetoricians, the term is employed in a broader and a narrower sense. "The term (antithesis) is applied to a sentence in which the corresponding words, phrases or clauses are set over against one another in such a way as to make contrasting ideas conspicuous. The term is also used of contrasting sentences, or even of contrasting paragraphs."⁸ It is antithesis in the narrower sense of which we shall speak.⁹

⁵ *De Civ. Dei*, XI, 16—cited by Norden, *Antike Kunstprosa*, p. 507.

⁶ An effective extended antithesis occurs II, Cor. VI, 8-10. For other instances in the Epistles, see Rom. V, 19; VI, 23; VII, 14; VIII, 1, 2, 6; XI, 15; XII, 9; I, Cor. I, 18, 25, 27; IV, 10; XIV, 20; XV, 22, 42, 49, 54; II, Cor. IV, 12; VIII, 9; X, 1; XI, 19; Gal. VI, 8; Eph. IV, 10; I, Thes. V, 3; Titus I, 16.

⁷ My indebtedness to Handbooks of Rhetoric, both old and new, is indicated at almost every point; to many other writers, not definitely mentioned below, I am indebted for helpful suggestions, and for aid in selecting illustrative quotations.

⁸ Scott and Denney, *New Composition-Rhetoric*, p. 448.

⁹ "Antithesis, properly so called, consists in the explicit statement of the contrast implied in the meaning of any term or description."—Bain, *Elements of Rhetoric and Composition*, p. 46.

A naïve but very accurate and adequate account of antithesis is given by the anonymous author of the *Lady's Rhetoric* (Containing Rules for Speaking and Writing Elegantly—Enrich'd with many delightful remarks, witty Repartees, and pleasant Stories, both Ancient and Modern. Done from the French, with some improvements. London, 1707.) See p. 126 ff, "On the Antithesis." He says in part, "This sparkling and delightful Figure consists in an Opposition of Words and Sayings contrary to one another in the same Period. Therefore Quintilian names it a Contention, and Cicero a Combat of Words. 'Tis a notable Embellishment to a Discourse, for its apparent Opposition renders the Style more pleasant, more florid and adorn'd. Such opposite Words are like the Diamonds fix'd together, the Lustre of the one increases the Splendor of the other"; then follow illustrations, serious and witty, ancient and modern, and warnings against the too frequent use.

The earliest instance of the extended use of antithesis in English, and the most conspicuous example of its abuse, is found in the prose of John Lyly's *Euphues*.¹⁰ Antithesis, parallelism, and repetition are basic elements of the Euphuistic rhetoric.¹¹

"The acquirement on the part of a people of its rhetorical forms might well be made a subject of inquiry. Clearly with the Euphuists arose the constant understanding and use of antithesis and parallelism.

Before their time, there is no marked indication of a persistent tendency to the use of these devices in prose; prose literature consisted either of simple narrative, or works of polity, theology, instruction, made up substantially of straightforward assertions with occasional arguments from example and analogy."¹²

Euphuism prevailed in England approximately from 1557 to 1590. It was formerly thought to have risen spontaneously with the appearance of Lyly's *Euphues*. Landmann showed the fallacy of such a view and pointed out striking resemblances between Lyly's novel and the "alto estilo" of the Spanish Guevara, whose "Marco Aurelio" had previously been faithfully translated by Sir Thomas North. Lord Berners, North, and George Pettie preceded Lyly in adapting the "high style" of Guevara to the English-reading public. The repeated demands for new editions of these translations argue "the existence in that country (England), previous to the introduction of the author, of an atmosphere (or more concretely a public) favourable to the distinguishing characteristics of the author introduced. And so it now appears that Guevara found favor in England because his style, or something very like it, was already known there."¹³

¹⁰ Almost every line in the *Euphues* contains a complete antithesis or a part of one: "Such sweete meate, such soure sauce; such fayre words, such faynte promises: such hot love, such cold desire, such certaine hope, such sodeine chaunge" (p. 80); "And canst thou wretch be false to him that has been faithful to thee? Wilt thou violate the league of faith to inherite the land of folly? Shall affection be of more force than friendship, hate than love, lust than loyalty?" (p. 62). Transverse alliteration is a characteristic feature: (Philautus to Euphues, p. 40) "Although hitherto, Euphues, I have shrined thee in my heart for a trustie friende, I will shunne thee hereafter as a trothlesse foe."

¹¹ For an analysis and discussion of the Euphuistic style, see Landmann, *Euphues*, Intr. p. XV, and Child, op. cit., p. 40 ff.

¹² C. J. Child, *John Lyly and Euphuism*, p. 113.

¹³ J. D. Wilson, *John Lyly*, p. 35.

French translations of Guevara's works were extant before the advent of the English. The influence of the Renaissance was doubtless being felt in England, as well as in the other countries of Europe,¹⁴ and we may safely conclude (with Wilson, p. 42) that the Spanish intervention "confirmed and hastened a development already at work, of which the original impulse was English."

The Euphuistic style was employed by Robert Green in his *Mena-phon*, and *Euphues's Censure to Philautus*; by Thomas Nash in his earlier works, and by Thomas Lodge in *Euphues's Shadow*, and to a certain extent in his *Rosalind*. Green employed a purer style in his later works, and the decline of Euphuism is usually dated from that time (1590). Simultaneously appeared Sidney's *Arcadia*, which employed a style fundamentally different, and enjoyed a popularity so great as to almost entirely supplant the style of its great predecessor, the *Euphues*.¹⁵ Shakespeare saw the rise and fall of Euphuism, but does not employ it, except in parody.¹⁶

The use of antithesis as a mode of literary expression did not cease when Euphuism was abandoned. It is found throughout the whole range of English literature—sometimes only as a "corrective spice," as in Bacon and Burke, sometimes as a basic element of style, as in Pope, Johnson, Gibbon, Macaulay, and G. K. Chesterton. That the figure may be used to excess has always been recognized; the efficiency and charm of a moderate use cannot be questioned.¹⁷

¹⁴ Sir Thomas North was the translator of Plutarch's Lives; the novel "Sinorix and Camma," the first of the tales in Pettie's *Petite Palace*, is found in Guevara's book, who took it from Plutarch. See Landmann, *Euphues*, Intr., pp. XVII and XXI. Cf. Child, op. cit., p. 113: "The classics taught Guevara and were teaching England, and doubtless the Bible with its wonderful oriental use of these forms would have lent its aid."

¹⁵ In regard to the Euphuistic writers, and traces of Euphuism in English, I have followed Landmann closely.

¹⁶ See Landmann, "Shakespeare and Euphuism," in *Trans. New. Shak. Soc.*, p. 250 ff.

The style is parodied in the character of Sir Piercie Shafton in Scott's *Monastery*, and by a character in Charles Kingsley's *Westward Ho*. See also Johnson's *Every Man out of his Humour*.

¹⁷ See Demet. *περὶ ἔρμ.*, 28; Diony. Halic., *Ad. Am.* II, 2.

Cf. Hill, *Science of Rhetoric*, p. 240: "The nature of antithesis renders easy the deduction of two laws: (1) since the balanced form displays the contrast most clearly, interpreting power is economized by uniformity in the length and structure of the contrasted members; and (2) since the antithetic form becomes monotonous from this uniformity, antithesis should not be very frequent."

Instances of pungent antithetic expression in Shakespeare are not hard to find. "With a proud heart he wore his humble weeds" (*Coriolanus* II, 3); "Not that I loved Caesar less, but that I loved Rome more. Had you rather that Caesar were living, and die all slaves than that Caesar were dead, to live all free men?" (*Julius Caesar*, III, 2); "I am the last of noble Edward's sons, of whom thy father, prince of Wales, was first. In war, was never lion raged more fierce; in peace, was never gentle lamb more mild" (*Richard the Second*, II, 1, 171).¹⁸

Bacon's terse antitheses have contributed largely to the proverbial character of many of his sayings. The *Essay on Studies* (one of the earlier ones) is unusually balanced. The "Examples of Antithesis" (*Advancement of Learning*, Bk. VI, Chap. III)¹⁹ contains many admirable specimens: "A healthy body is the soul's host, a sick body her gaoler"; "Great persons had need to borrow the opinions of the vulgar to think themselves happy." The triple term-combination (e. g., Reading, Writing, Speaking) is common: "The lowest virtues are praised by the common people, the middle are admired; but of the highest they have no sense or perception."

Cowley and Young²⁰ display a conceited antithesis. The figure was employed more temperately, and with greater point and effect, by Sir William Temple. Dryden²¹ employed the figure extensively,

¹⁸ Cf. *Merchant of Venice* III, 5: "Why if two gods should play some heav'nly match and on the wager lay two earthly women," etc.; "A light wife doth make a heavy husband" (*Ibid.* V, 1); "He hath cooled my friends and heated my enemies" (*Ibid.* III, 1); "But, oh what damned minutes tells he o'er, Who dotes, yet doubts; suspects, yet strongly loves" (*Othello* III, 3, 70).

¹⁹ "These 'Examples of Antithesis,'" Bacon says, "were collected during my youth, and are really seeds, not flowers—so many clues, which may occasionally be wound off into larger discourses."

²⁰ In "Estimate of Human Life" whole passages are found like this: "The peasant complains; the courtier repines. In want, what distress? in affluence, what satiety?—The great are under as much difficulty to expend with pleasure as the mean to labour with success. The ignorant through ill-grounded hope are disappointed; the knowing through knowledge despond. Ignorance occasions mistake; mistake disappointment; and disappointment is misery."

²¹ Cf. "He raised a mortal to the skies; She drew an angel down" (*Alexander's Feast*); "In peace the thoughts of war he could remove" (*Absolem and Arcitophel*); "Cool was his kitchen, though his brains were hot" (*Ibid.*); "With weak defense against so strong a charge" (*Hind and Panther*); "her new-made union with her ancient foes" (*Ibid.*).

and Pope was "All arm'd with points, antitheses, and puns" (*Dunc.* I, 254).²²

Johnson's fondness for antithesis is evident in all his writings. The continual succession of balanced clauses renders his style somewhat cumbersome and monotonous. The form is especially useful to him in delineating an author's character or style. Of Goldsmith he says: he is "a man who had the art of being minute without tediousness, and general without confusion; whose language was copious without exuberance, exact without constraint, and easy without weakness."²³

A critic says of Burke's antitheses that they are "peculiarly valuable as examples, because they are real antitheses corresponding to a real opposition of ideas, and because they are not so frequent or so protracted as to become monotonous—excellencies which cannot be fully appreciated without a thorough study of one of Burke's speeches as a whole. In striking contrast with this great writer's temperate use of antithesis are the excesses into which Dr. Johnson, Gibbon, Junius, and Macaulay fall."^{24 25}

²² See the opening lines on the *Essay on Criticism*. Cf. *Essay on Man*, I, 54 ff.: "Two principles in human nature reign; Self-love to urge and Reason to restrain; Nor this a good, nor that a bad we call, Each works its end, to move or govern all: And to their proper operation still, Ascribe all good; to their improper, Ill."

Blair remarks that Pope excelled in another kind of antithesis, the beauty of which consists in surprising us by the unexpected contrast of the things brought together; see *Rhetoric*, p. 188.

²³ "Johnson wrote a kind of rhyming prose, in which he was as much compelled to finish the different clauses of his sentences and to balance one period against another, as the writer of heroic verse is to keep to lines of ten syllables with similar terminations. He no sooner acknowledges the merits of his author"—he is speaking of Johnson's criticism of Shakespeare—"in one line, than the periodic revolution of his style carries the weight of his opinion completely over to the side of objection, thus keeping up a perpetual alternation of perfections and absurdities." Hazlitt, in preface to *Characters of Shakespeare's Plays*.

²⁴ Hill, *Op. Cit.*, p. 191.

²⁵ Cf. the following passage from Burke's *Reflections on the French Revolution*: "Humanity and compassion are ridiculed as the fruits of superstition and ignorance. Tenderness to individuals is considered as treason to the public. Liberty is always to be estimated perfect as property is rendered insecure. Amidst assassination, massacre, and confiscation, perpetrated or meditated, they are forming plans for the good order of future society," etc. Compare Thucydides III, 82, 4: "Reckless daring was esteemed loyal courage—prudent delay, specious cowardice; temperance seemed a cloak for pusillanimity; comprehensive sagacity was called universal indifference."

Goldsmith, says Minto,²⁶ "was taken with the charm of rhetorical antithesis, and laboured to deliver his sayings in an antithetical form. In his *Polite Learning* we can read but few sentences without encountering a formal point; and here and there we find this general sparkle condensed into the brilliancy of an epigram."²⁷

The well-known feature of Macaulay's style—his inveterate tendency toward antithetical expression—was, no doubt, partly induced by study of the classics, for which he cherished great admiration. "Macaulay had an excessive fondness for contrast of every kind—contrasted thought, paragraphs, sentences, words. There is no variety of contrast which is not to be found in the *History*. Sometimes they occur in a strong passage, adding strength to strength; sometimes in the events of a dreary debate, giving animation to what might be dull paragraphs. They are always sudden, always astonishing, always awakening,—never the same in form."²⁸ It is only natural that we should now and then be led to distrust the statements of this trenchant writer, owing to his proneness to use antithetical expression.²⁹ The same tendency occasionally led Thucydides astray, and marred the *êthos* of Lysias's orations.

From the foregoing survey it appears that antithesis has been a more or less noticeable feature throughout the whole range of English Literature. We must assume that there was a predisposition to employ the figure before the abuse in Euphuism developed. Closer contact, directly or indirectly, with the classic Greek models gave immense impetus to that stilted form of antithetic writing. The tendency persisted after the abuse ended, and continues still. Based, as it is, on

²⁶ *Manual of English Prose Literature*, p. 487.

²⁷ Speaking of Gray's Odes, Goldsmith remarks, "We cannot without regret behold talents so capable of giving pleasure to all, exerted in efforts that at least can amuse only the few." Again, he says, "We see more of the world by travel, more of human nature by remaining at home."

Antitheses are frequent in his poem, *Retaliation*.

²⁸ Hughs, *Macaulay the Rhetorician*, p. 171. For a similar criticism see Jebb, *Macaulay*, p. 52 f. Minto criticizes this feature of Macaulay's style adversely (p. 101).

²⁹ Cf. "If they were unacquainted with the works of philosophers, they were deeply read in the oracles of God." "The Puritans hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators" (*Hist.*, Ch. II).

For a thorough analysis of Macaulay's antithetical style, with illustrations, see D. A. Hughs, *Thomas Babington Macaulay: the Rhetorician*, p. 171, and compare Minto, *Manual of English Prose Literature*, p. 99 ff.

elemental psychological principles, antithesis, with reasonable limitations, must ever remain a prime factor in forceful, artistic expression.³⁰

Without pressing the analogy too closely, we may compare the Euphuistic period of English literature to the advent of the Gorgianic prose and the development of sophistic writing in Greece. In either case, the tendency toward antithetical writing sprang from an original native impulse, was fostered and accelerated by outside influences, and the abuse developed. In English as in Greek the figure, though misappropriated by less careful writers, always remained an effective and useful instrument with the masters of style.

³⁰ "The popularity of the figure, and its value as an aid to memory, may be inferred from the fact that many of our old Saxon proverbs are antithetical in form; as 'Waste not, want not,'—'Meddle and muddle,'—'Harm watch, harm catch,'—'Forewarned, forearmed.'—Quackenbos, *Practical Rhetoric*, p. 296.

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